

IN NORMANDY

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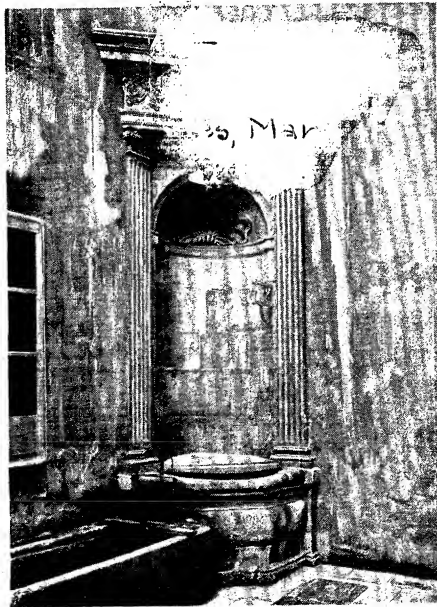
FARM HOUSES, MANOR HOUSES, MINOR CHATEAUX AND SMALL CHURCHES FROM THE ELEVENTH TO THE SIXTEENTH CENTURIES IN NORMANDY, BRITTANY AND OTHER PARTS OF FRANCE

With a Preface by

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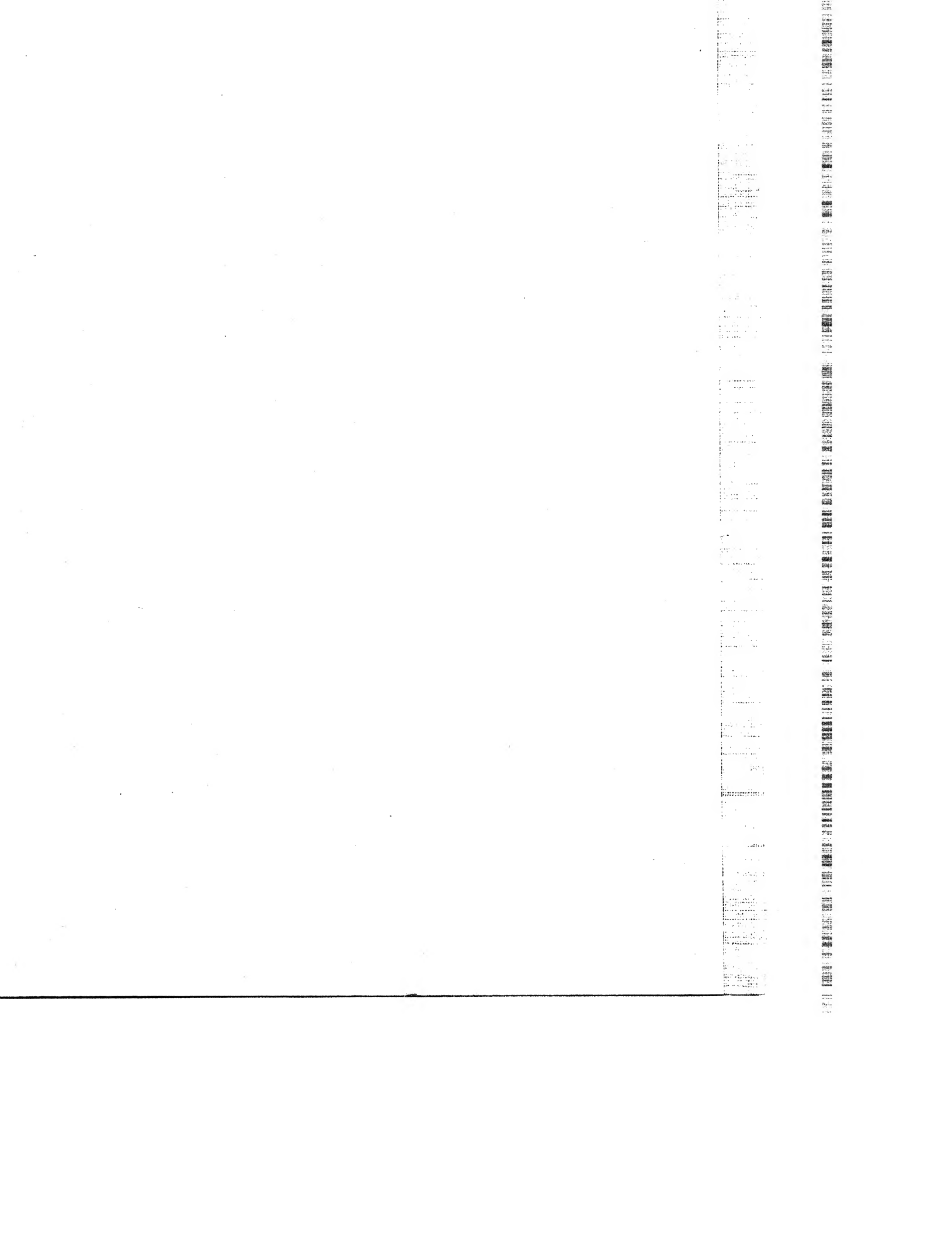
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P R E F A C E

AS, DURING the last century, the "human scale" vanished from life and a kind of brutal imperialism took its place to poison and finally destroy the whole system of human associations left over from better times, so our standards of architectural judgment were transformed, becoming at last as degenerate as our architectural style was debased. Our whole system of architectural philosophy, architectural teaching, and architectural determinism, so dogmatic and secure, is a thing of mushroom growth; a century has seen it come into existence, though the first premonitory symptoms are revealed during the beginnings of the Renaissance. Under this system not only has the "grand manner" held as a standard of judgment as between one historic style and another, and in the controlling of all scholastic design, but its imperialistic scale has been applied to the determining of architectural philosophy and history to such an extent that a purely fictitious theory has been built up only on the basis of the "big things," to the total exclusion of the great mass of small work, whatever its period or its nationality.

It is probably true that the oldest styles—Egyptian, Greek, Roman, Byzantine—were styles of "big things," for until the Middle Ages freedom and an approximate democracy were unknown, the basis of Antiquity having been slavery. Therefore, whatever architecture there was, was official, whether secular or spiritual, and beyond the palace and the fortress on the one hand, the temple or church on the other, there was little of very great significance. It is rational enough, perhaps, to determine these styles on the basis of their magnificent ruins, or the records thereof, but with the advent of Medievalism, the status of society is changed and the method no longer applies.

The Medieval epoch was that period wherein was achieved for the first time a true democracy, under the only control that can insure



its existence, wherein this new and free system reached its full development, and when it extended itself throughout all Western Europe. The Renaissance is the time that marks the first assault on the well established scheme of life, and the years that follow, even to our own day, form that space of time wherein the "Christian Commonwealth" was beaten down and at last a close approach recorded to the servile state of antiquity.

From the first beginnings of the Middle Ages in the last quarter of the X century, the "grand style" in architecture develops side by side with the minor style, as, under the new social conditions, must have been the case. Great abbeys, cathedrals, castles, reveal themselves, growing ever more complex and gigantic, but art is no longer the possession of a favoured few, it is now the heritage of all, and for one great monument there are scores of little churches, minor priories, small castles, with somewhat later, town houses, chapels, farms, manors and chateaux in ever-increasing numbers and infallible charm. To build up a philosophy of Medieval art and a science of Gothic architecture on the foundations of only such structures as the abbeys of Caen, the cathedrals of Chartres, Notre Dame, Rheims, Amiens, Beauvais, to the total ignoring of the work and the people as a whole, is absurd, for the art of Medievalism was essentially a communal art and to a degree never approached before. It was not the product of a few highly trained specialists expressing their own idiosyncracies, but the spontaneous and instinctive art of a whole people, or rather of groups of people acting under a common impulse, in accordance with varying conditions, to a common end.

For this reason it is impossible to form an adequate idea of Medieval art until full regard is given to the modest products of minor scale; such, for example, as those illustrated in this volume. Fortunately, this is still possible; it is true that myriads of priceless examples have been swept away through accident, war, revolution, ignorance, bad taste, but the original number was so great that in spite of all, enough remain to afford a fair idea of what the style was in itself, and as well of the extraordinary beauty that must have clothed the Middle Ages as with a garment.

The same is true of the Renaissance and after: the architectural

styles that have this title have achieved a bad name through the too exclusive dependence by their expositors on the great monuments, that are only too often manifestations of a singular barbarism. These were the self-conscious products of arrogance and bad taste, official in status and wholly sundered from society as a whole. If we turn from the villas of Palladio and the churches of San Gallo and the palaces of Sansovino to the farms and villini and convents and little chapels scattered broadcast over the South we come back at once to the human scale, and to a native good taste that refuses to be brow-beaten by insolent pride and magisterial competence.

In the case of Medieval architecture there was complete identity of motive and of standards between the great work and the small, but in much of the latter may be found local and special qualities that do not occur elsewhere and are invaluable for the estimating of the art as a whole. When the Renaissance came in it first assailed the great, or official buildings—abbeys, cathedrals, palaces,—and even when it had completely established itself there it still failed for a long time to influence the minor work to any material degree. Long after the nobles and the great ecclesiastics were building themselves their vast erections in the most approved Classical taste, the parish clergy and small lords and prosperous burgers, true to their adherence to the old and fast dissolving ways and standards, continued to build more or less as their fathers before them. As the classical influence slowly worked its way here it was curiously transmuted by popular taste, and showed itself in quaint and engaging guise, penetrating the Gothic shell, transforming it in very fascinating ways, and still leaving it rather of the old order than of the new.

This is true not only of France, but of Spain, Flanders, the Rhineland, and particularly of England, where some of the old traditions of Medievalism maintained themselves well into the XIX century, and in those parts of the country furthest removed from the Court and the great new centres of trade and industry.

Since, therefore, there is so much of the real art of the people to be found in the generally ignored buildings of the end of the Middle Ages and the earlier part of the Renaissance, a book such as this, which confines itself to precisely this sort of thing, is very valuable

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of study and may lead to further research in this area.

5. The fifth part of the document provides a conclusion and summarizes the key points of the study. It reiterates the importance of accurate record-keeping and the need for ongoing research in this field.

6. The sixth part of the document includes a list of references to the sources used in the study. It cites several key works in the field and provides a comprehensive overview of the literature.

7. The seventh part of the document contains a list of appendices. These include additional data, figures, and tables that are not included in the main body of the text but are essential for a complete understanding of the study.

8. The eighth part of the document is a list of footnotes. These provide additional information and clarification on specific points mentioned in the text.

9. The ninth part of the document is a list of acknowledgments. It expresses gratitude to the individuals and organizations that provided support and assistance during the course of the study.

10. The tenth part of the document is a list of contact information. It provides details on how to reach the author for further inquiries or requests for additional information.

for the architect, and doubly so for the student of architecture. These little churches and chateaux and farm-houses are priceless documents in the recording of the most universal and popular type of architecture the world has known, but they are as well invaluable for the architect himself, since nine tenths of what he does must be conceived in the same scale and of similar dimensions. One may find all over the country, innumerable churches, supposedly Gothic, and one hundred feet long, or even less, which have been laboriously worked out from the pictures of the vast five hundred foot cathedrals of France and England, with results that can better be imagined than described. There is one in particular I have in mind, in a provincial town in one of our Eastern States, which is certainly not over 90 feet in length, and is simply a parody of the cathedral of Notre Dame in Paris. It is, I think, Baptist (or possibly Congregational) and it is built of yellow brick with brown-stone "trimmings." France can show two hundred churches of similar dimensions, conceived in a scale fitting their dimensions, any one of which might have served as a better model, but an insane passion for bigness of model and a lack of available documents in the shape of pictures has led to this sad but humorous aberration that might otherwise have been avoided, to the credit of architecture and the edification of the general public.

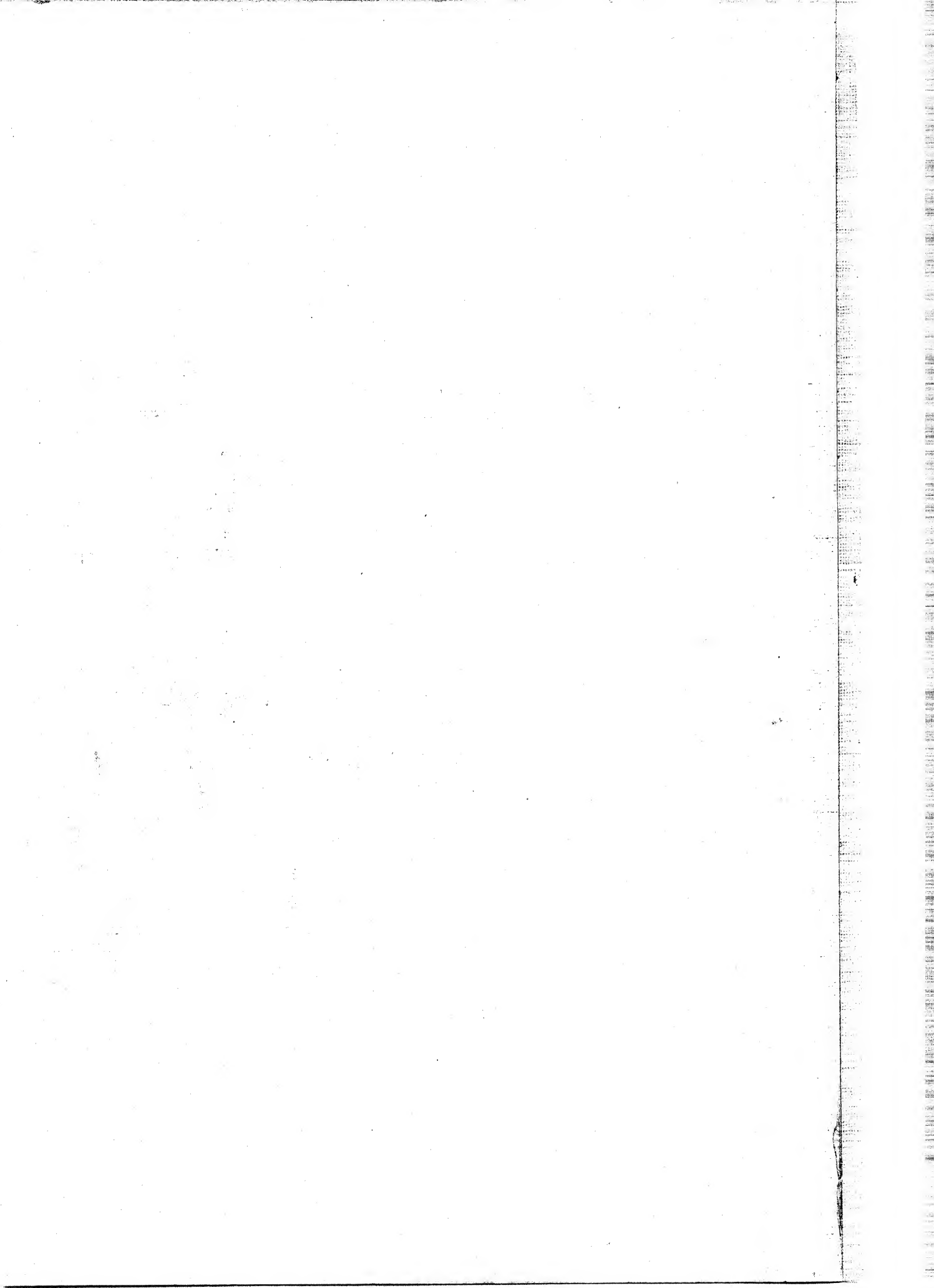
Another case is a certain "Tudor Gothic," Episcopalian church where the original length of 250 feet has been cut in half, and the height reduced in proportion. Everything is minimized in the same way, except the detail, mouldings, carving, sculptures, and these remain of the same scale as in the original.

Of course all this sort of thing is grossly unintelligent, but we shall never get away from it until we can take for our necessary models, work of the same type and scale as the problem we ourselves have to solve. It is a good sign that many of the books now being brought out deal exclusively with work of human scale and common nature, while the "Cathedral books" are being relegated to the place where they belong—a place of dignity and importance, but one that deals with inspiration rather than with precept.

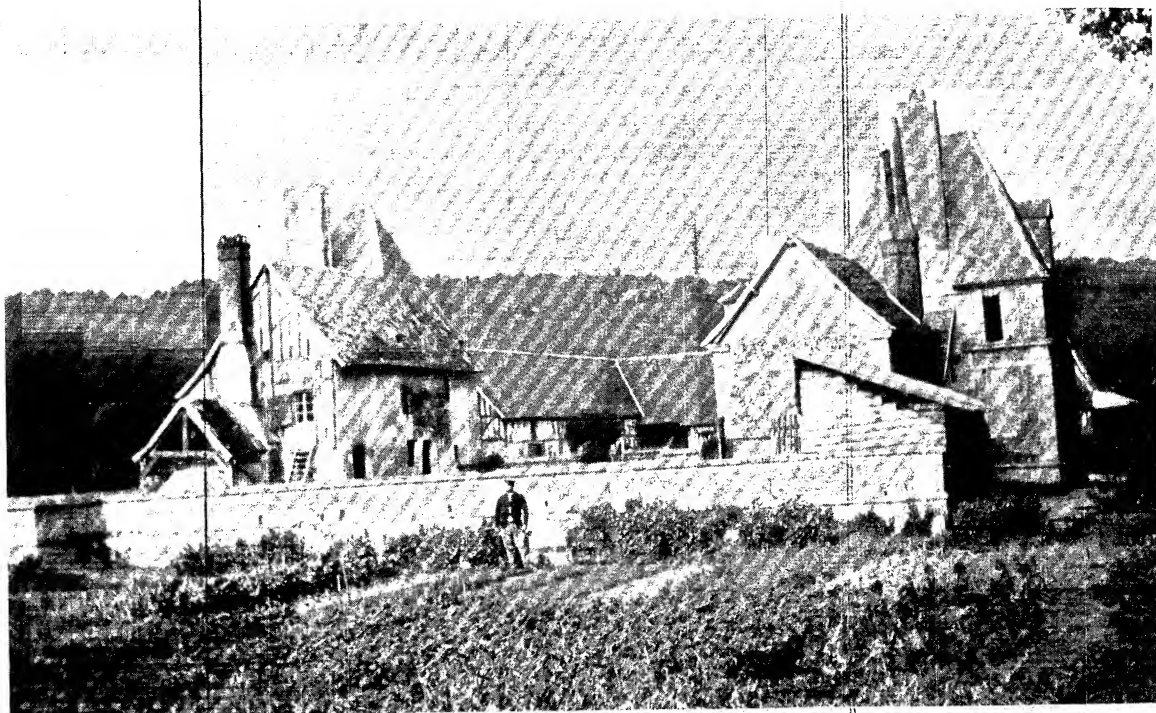
As we look at these inconspicuous works of "unpremeditated art," we must be impressed with the unfailing beauty that marks them all.

From the XI century to the XVII it would appear that no one could build unbeautifully if he tried: at all events he did not, and every farm, cottage, chapel, village church is of a beauty we cannot touch today no matter how great our erudition and how conscientious the pains we take with our task. It is well sometimes to contrast what is left us in some little French or Italian or English town, with any New England village that has been touched by "prosperity," or some thriving town of the Middle West. Compare the half-timbered or tiled and plastered cottages, the modest villa or manor or chateau, the carved shop fronts, the parish church with its remains of old handiwork, the very streets and door yards and gardens, with the bold-faced "mansions" of the prosperous, the bald, raw dwellings of the 'seventies, the Noah's Ark "meeting houses" and the awesome "Gothic" of the more advanced religious societies, the Carnegie Library, the brick stores and the rows of slate-coloured tenements. In the first instance we are dealing with remnants of a world five centuries ago, a world not infrequently referred to in journalism as the "Dark Ages." In the second we have before us the visible expression of a Modern Civilization that after a century of headlong advances has at last reached its perfect consummation. What does it all mean? It is not an accident, a negligible episode, a consideration of no importance; it has a deep and vital significance and one that it is our task to discover. This beauty that clothes these old buildings with imperishable glory—the little equally with the great—is a real thing with a real meaning behind. Perhaps now, when the thing that expressed itself in universal ugliness, is revealing something of its actual nature, we shall be prompted to look backward to and through the recorded beauty of old days, to see if there we may not find something besides that beauty itself—the mystery of the great force and the forgotten system that made this universal beauty not only possible but unescapable.

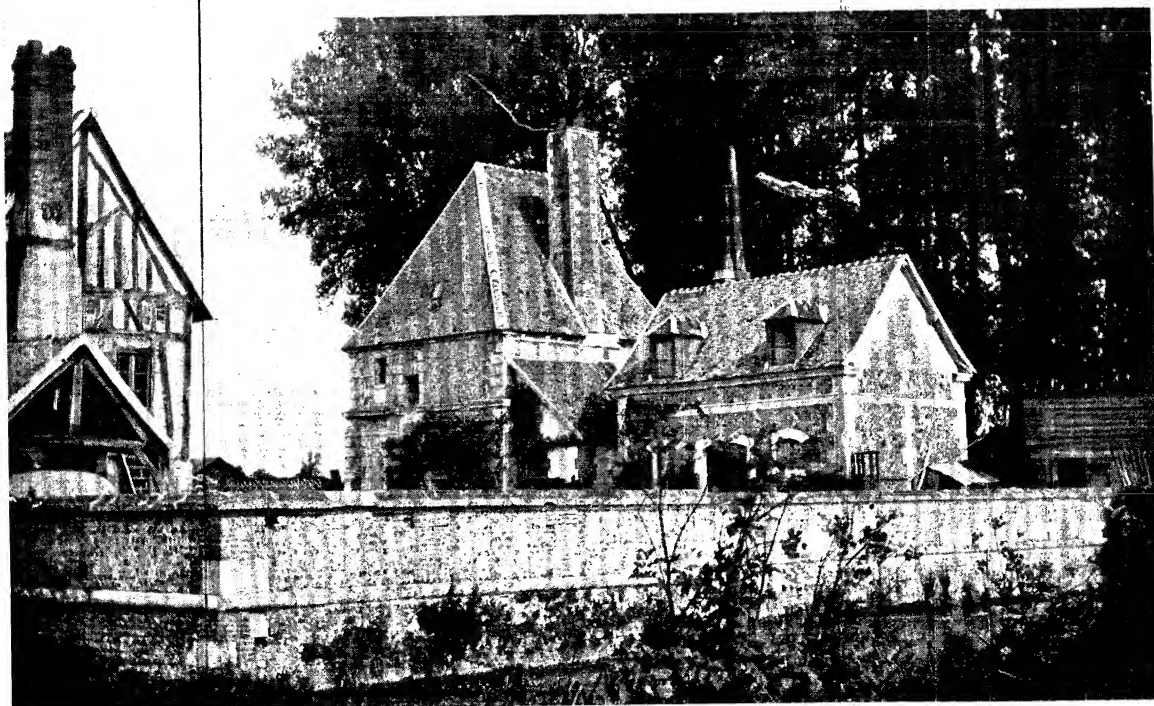
RALPH ADAMS CRAM.



FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

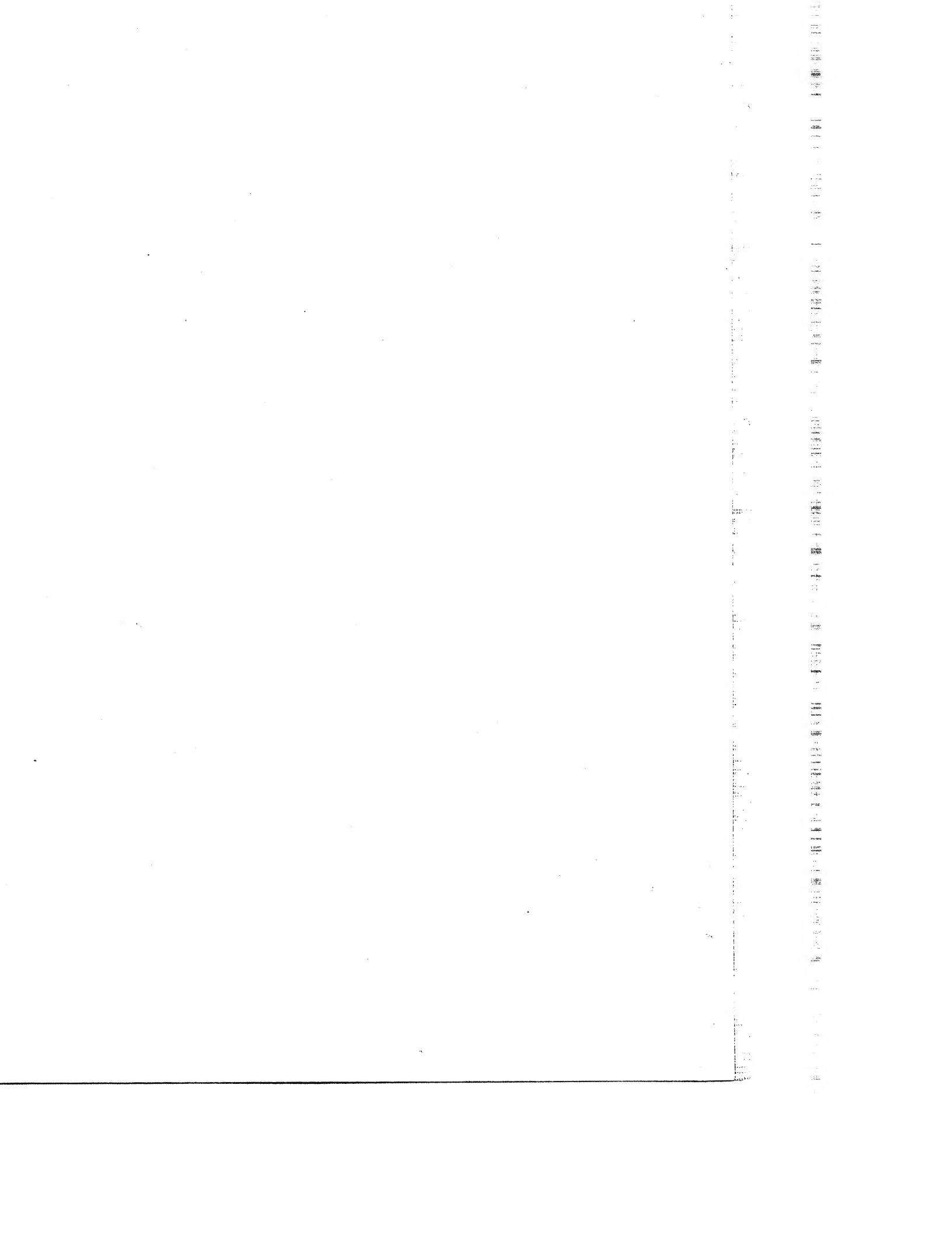


NEAR BEAUMONT LE ROGER, NORMANDY



NEAR BEAUMONT LE ROGER, NORMANDY

Photos by Walter H. Thomas, Philadelphia.

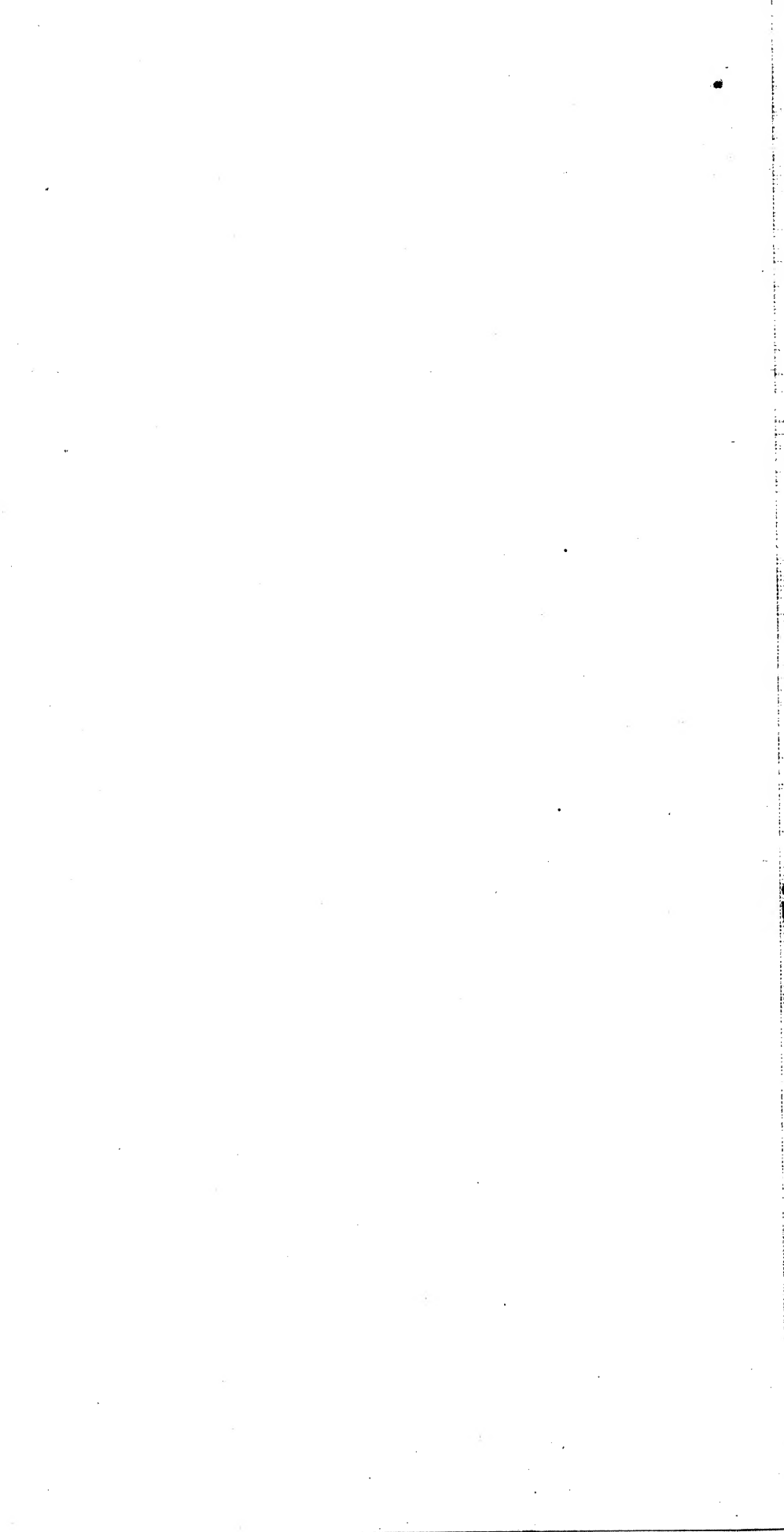


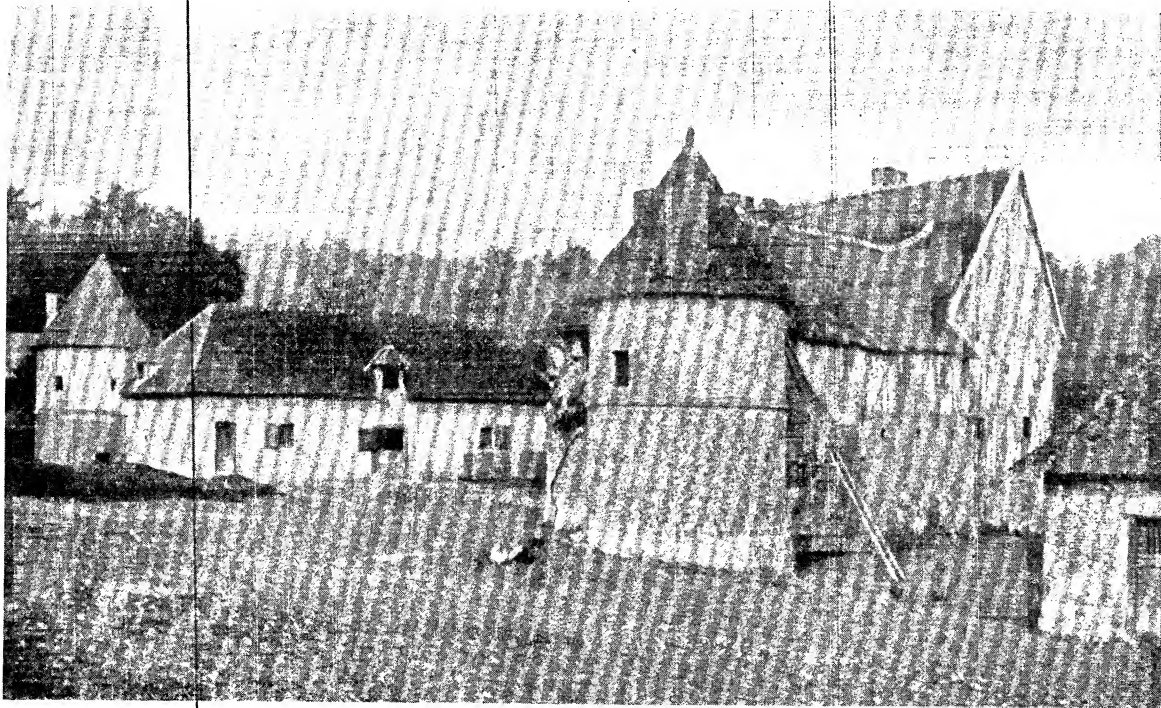


VITRÉ—HOUSES IN RUE BALAZÉ

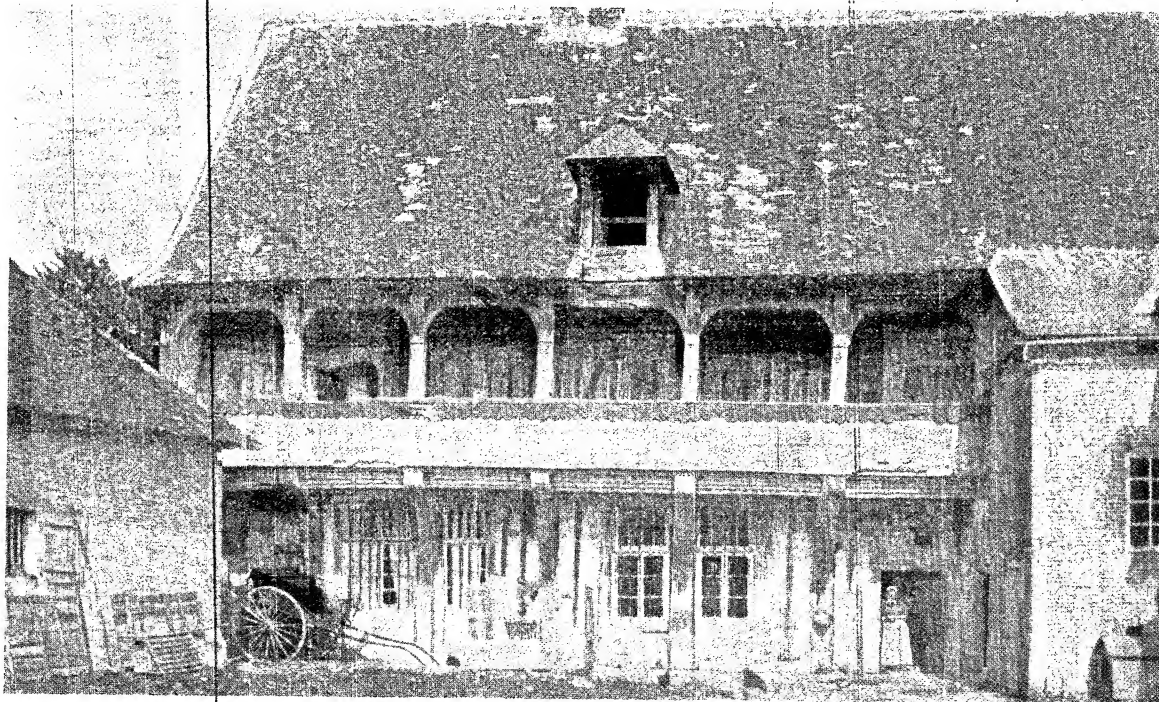


ENVIRONS OF LOUVIERS—VILLAGE SMITHY

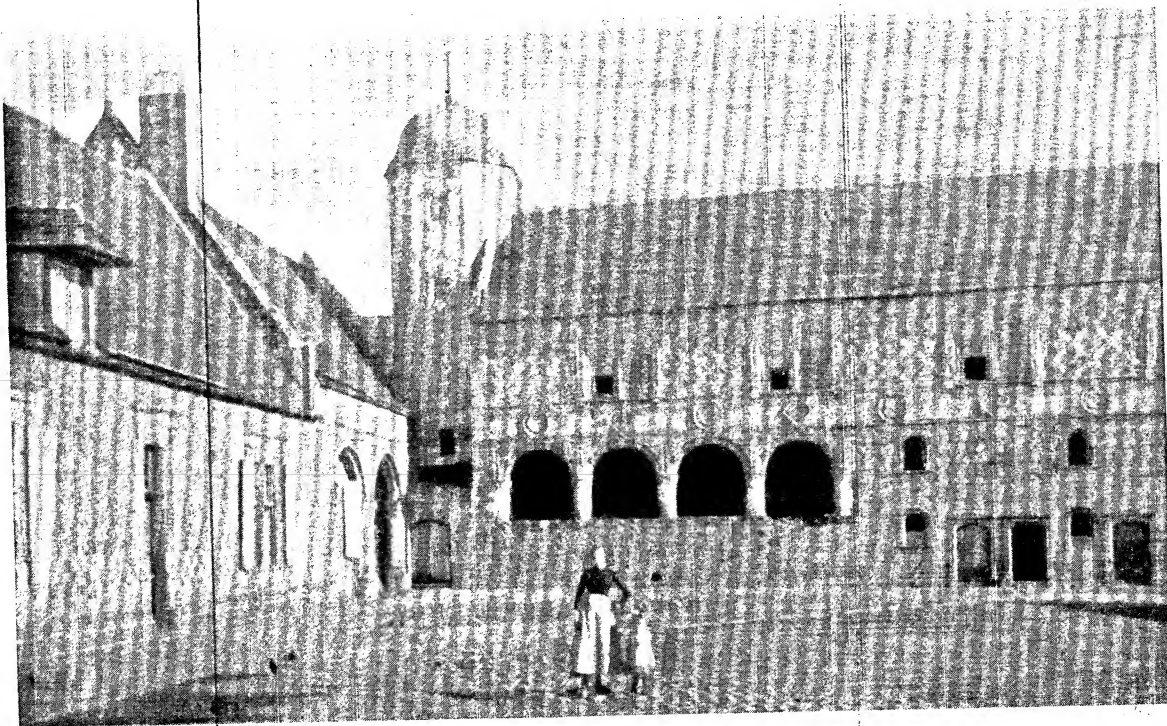




NORMANDY—FERME DE TURPE



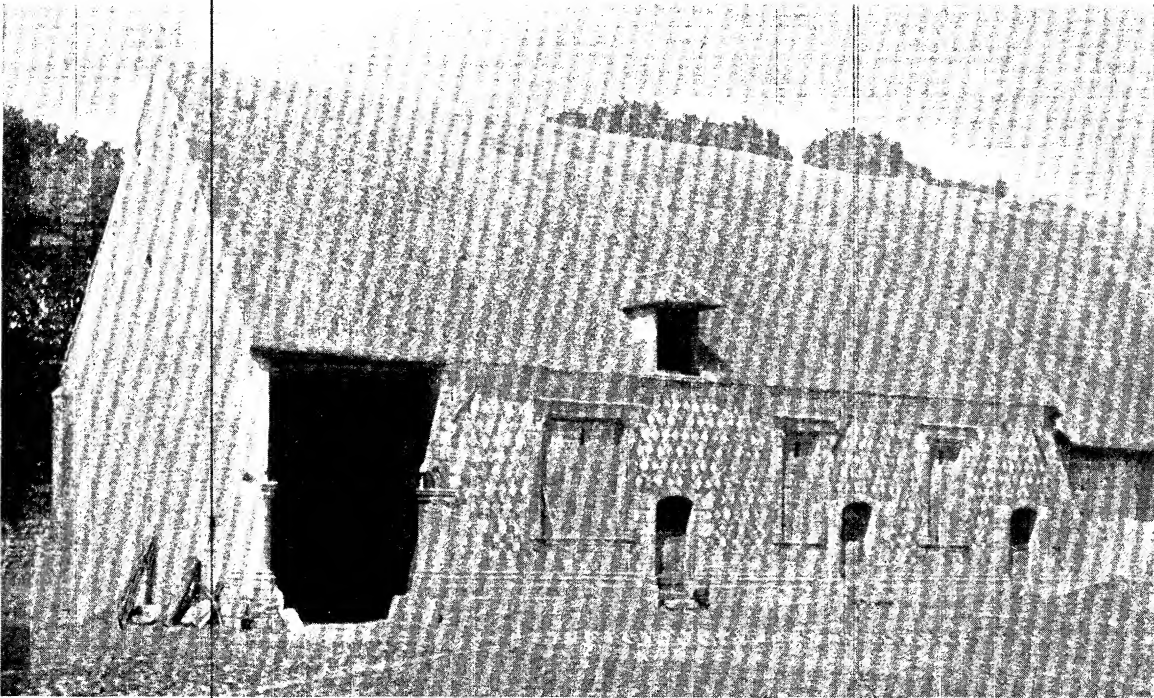
NORMANDY—FERME DE TURPE



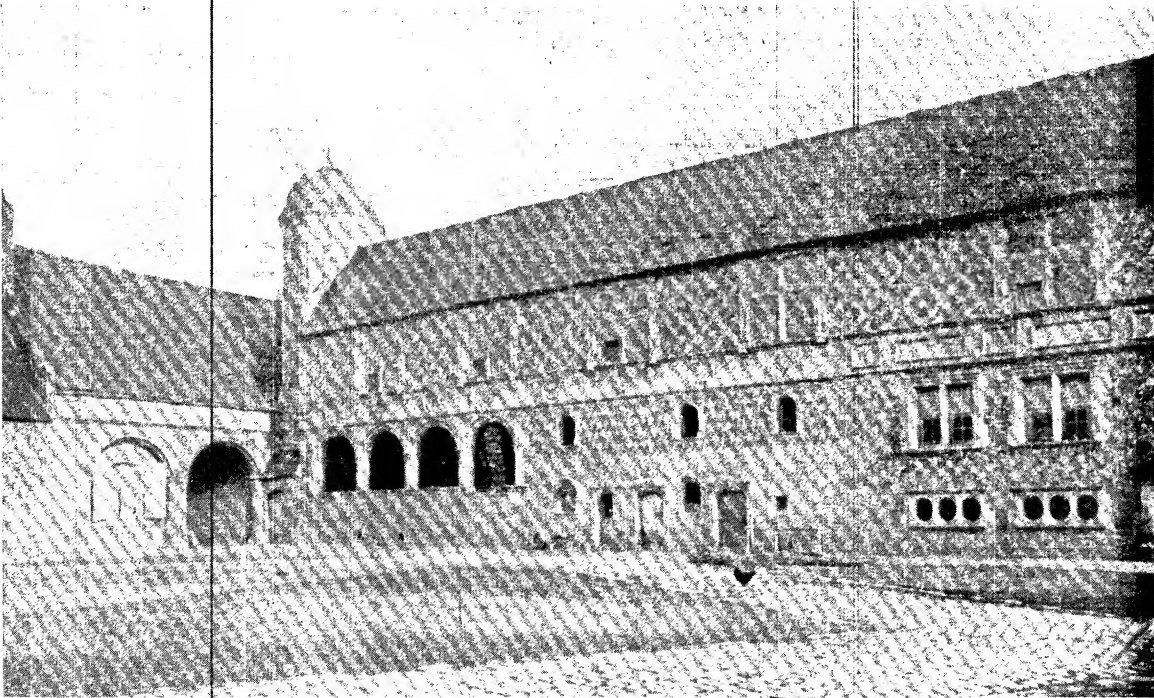
NORMANDY—MANOIR D'ANGO



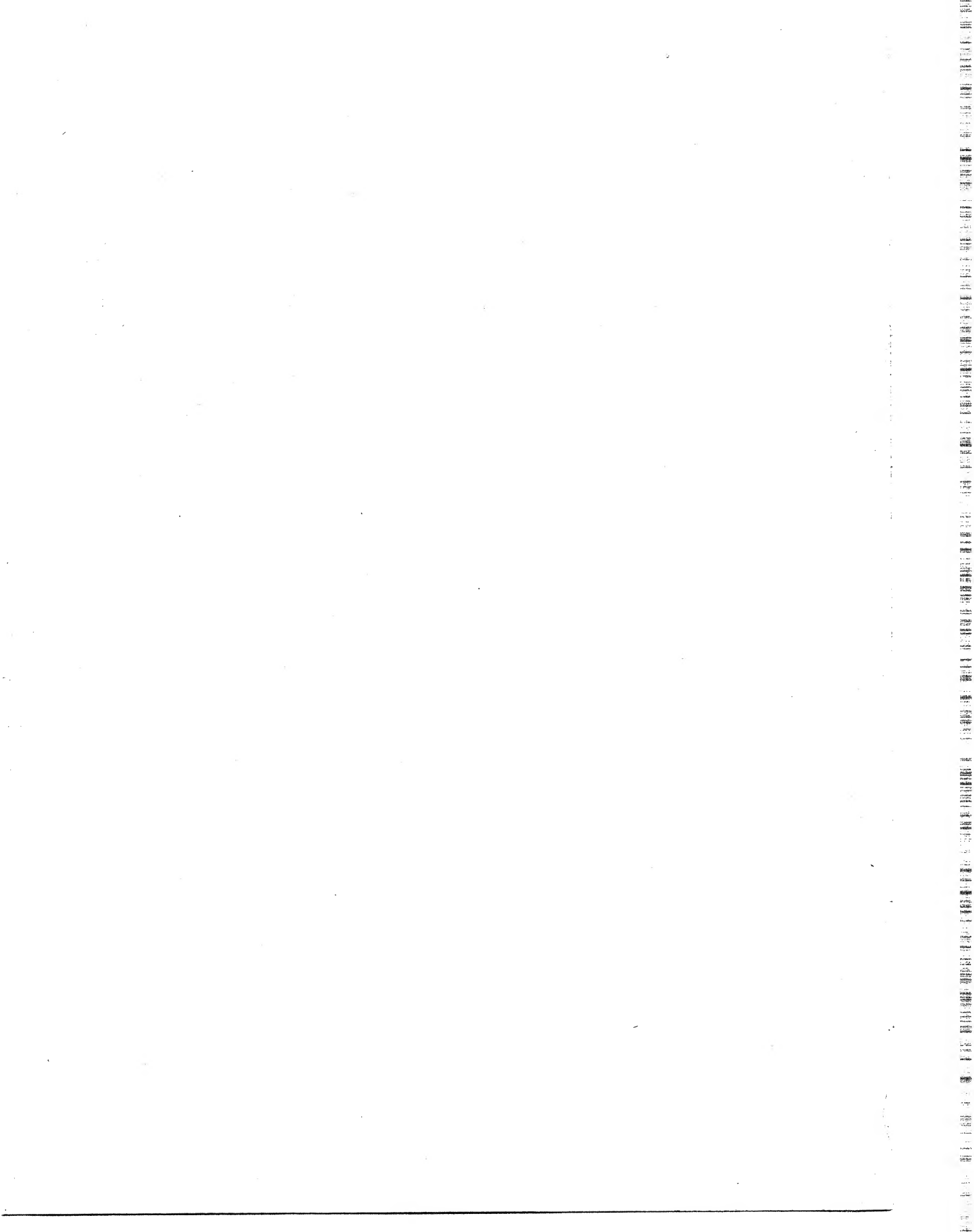
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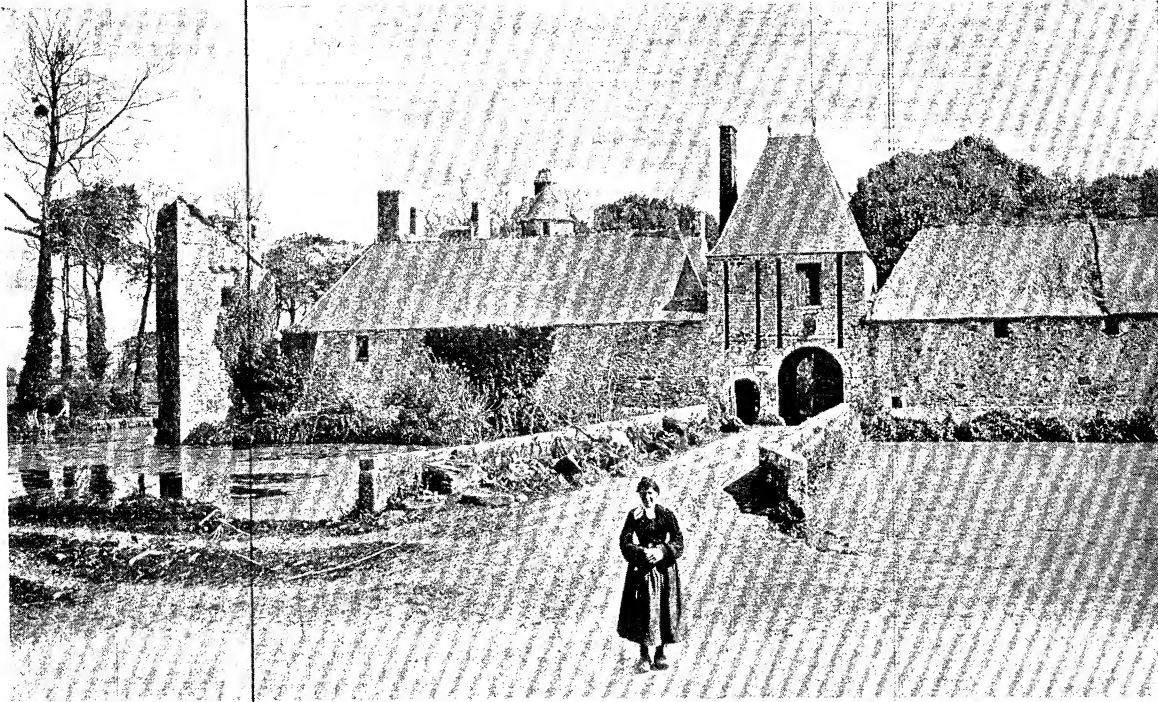


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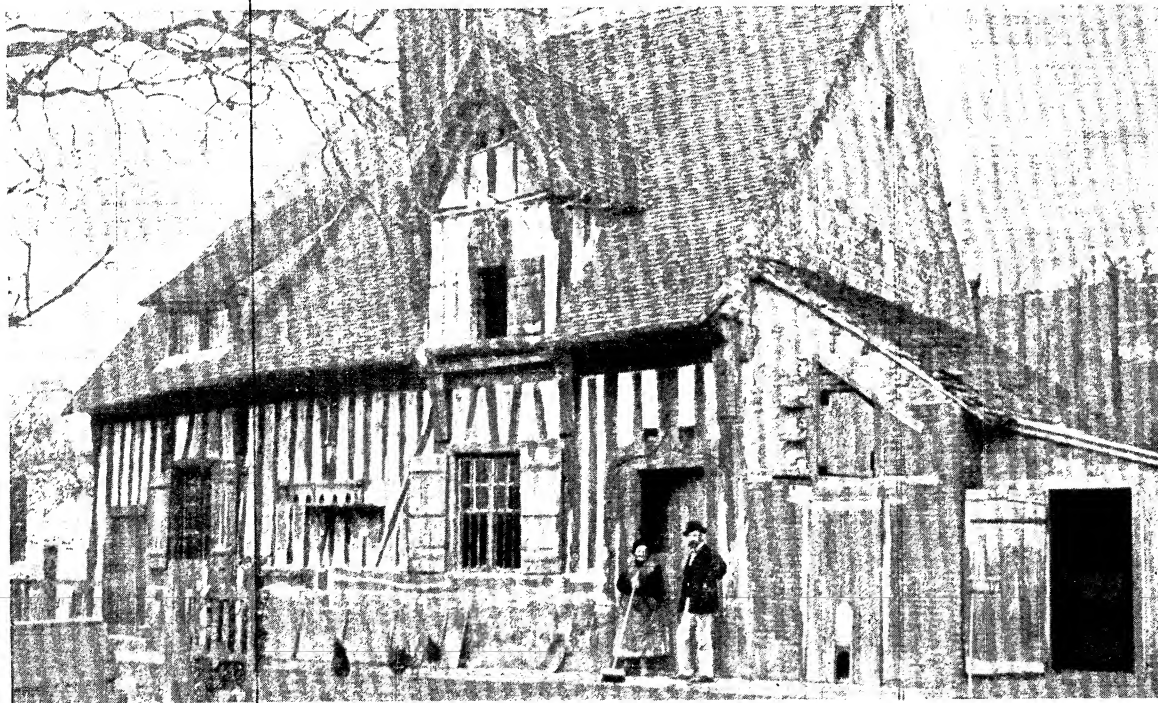


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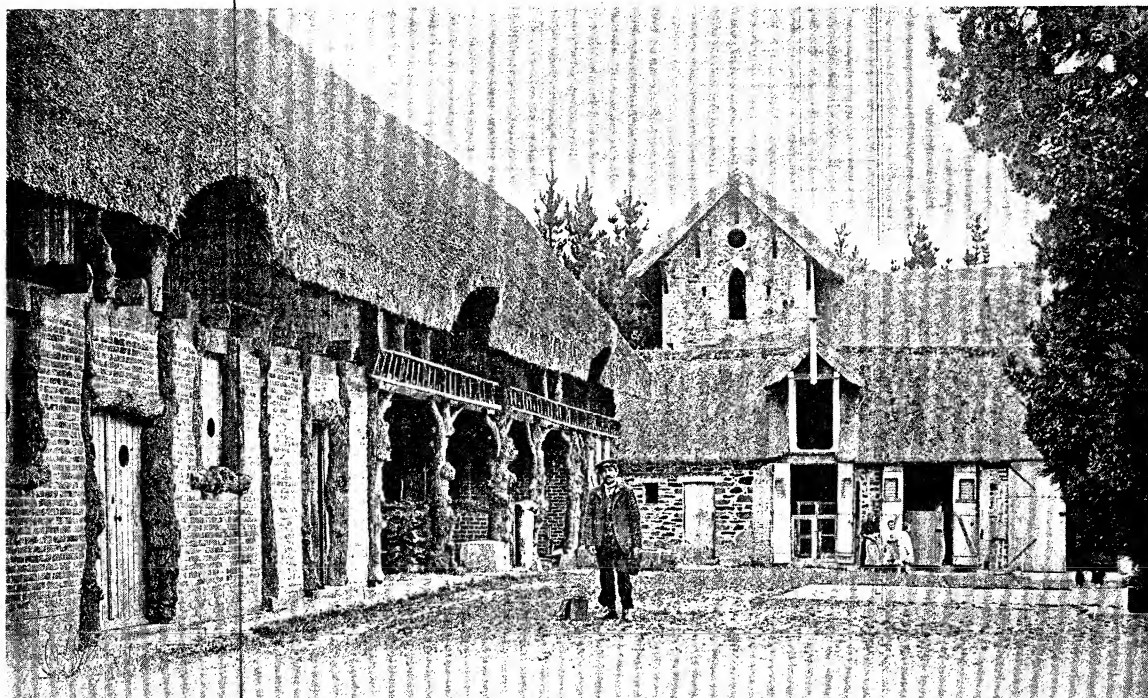




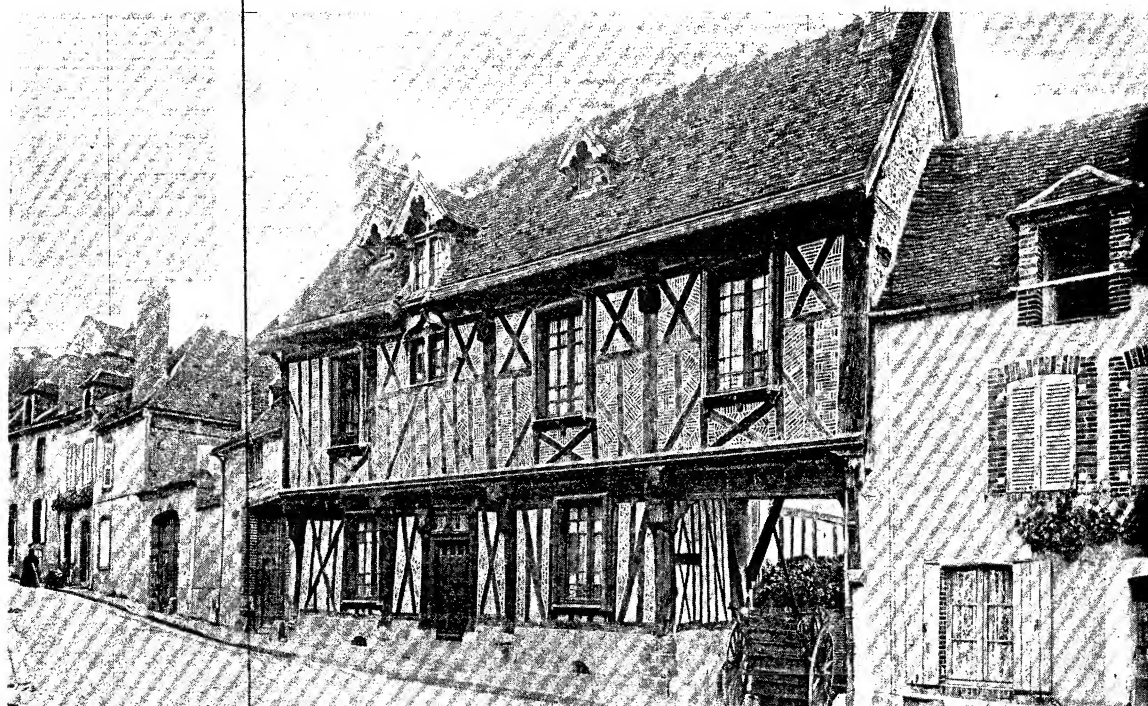
CHATEAU DE GRATOT—THE FARM



NORMANDY—FERME LA VALLAUNE

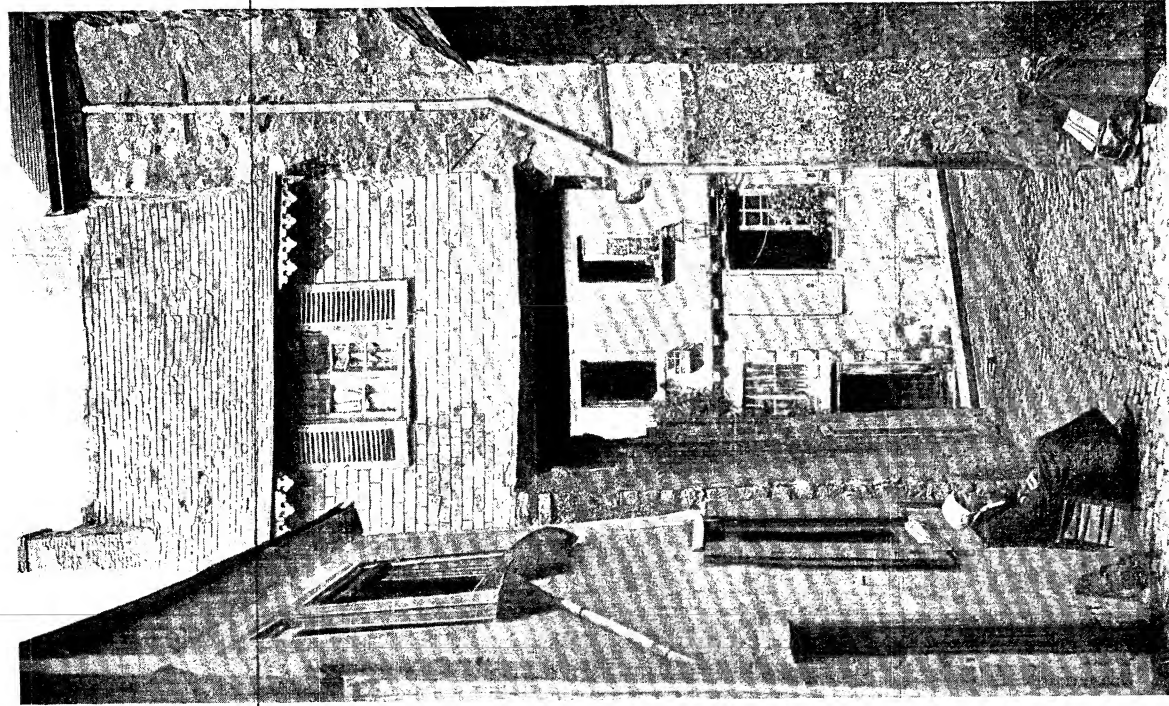


BORDS DE LA RANCE—A FARM IN BRITTANY

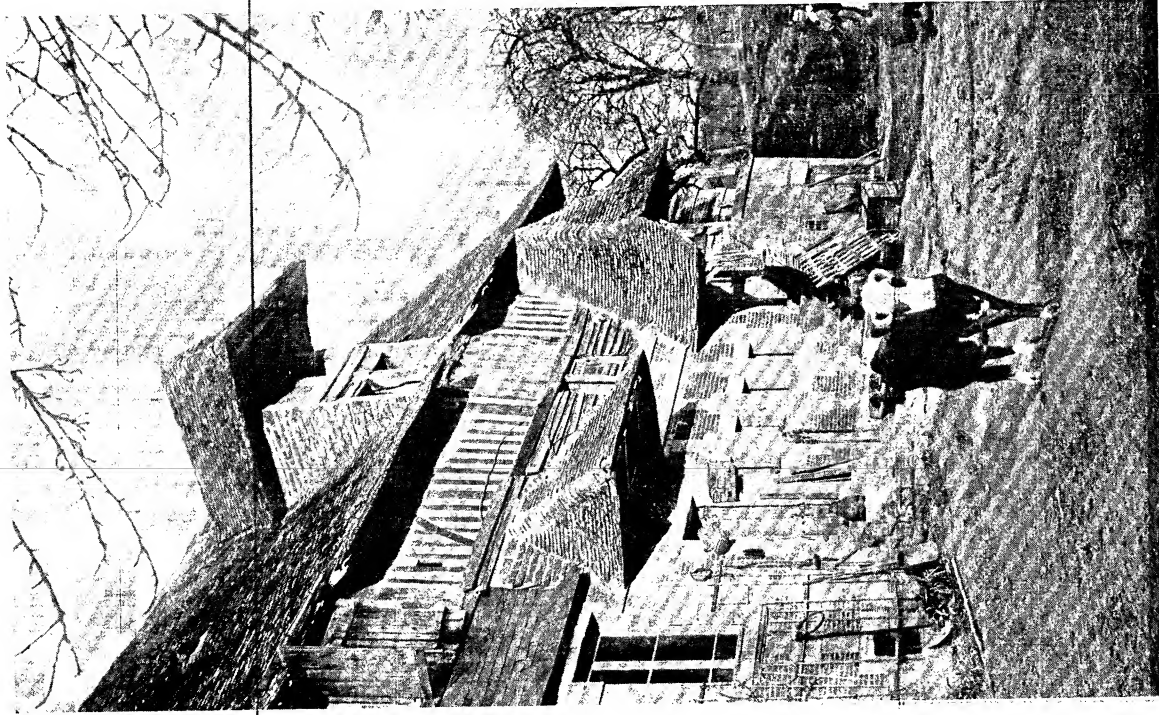


SAINT-JULIEN-DU-SAULT—OLD HOUSE

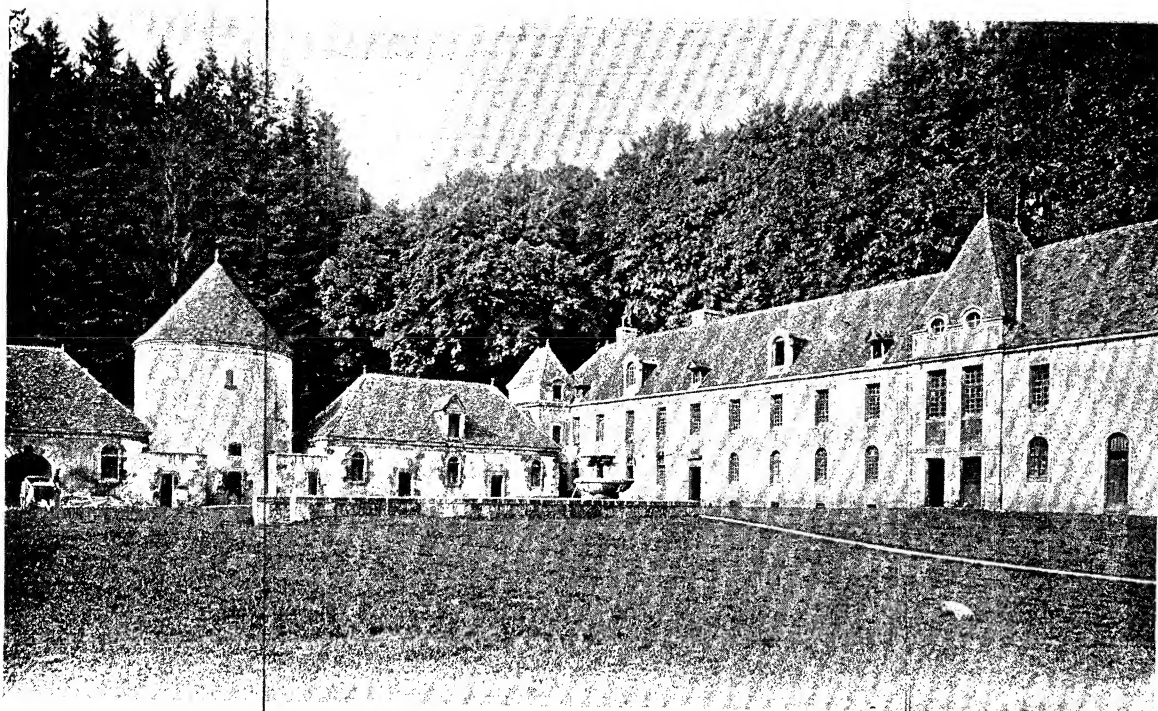
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



LE VIEUX MANS—MAISON À VOUTE



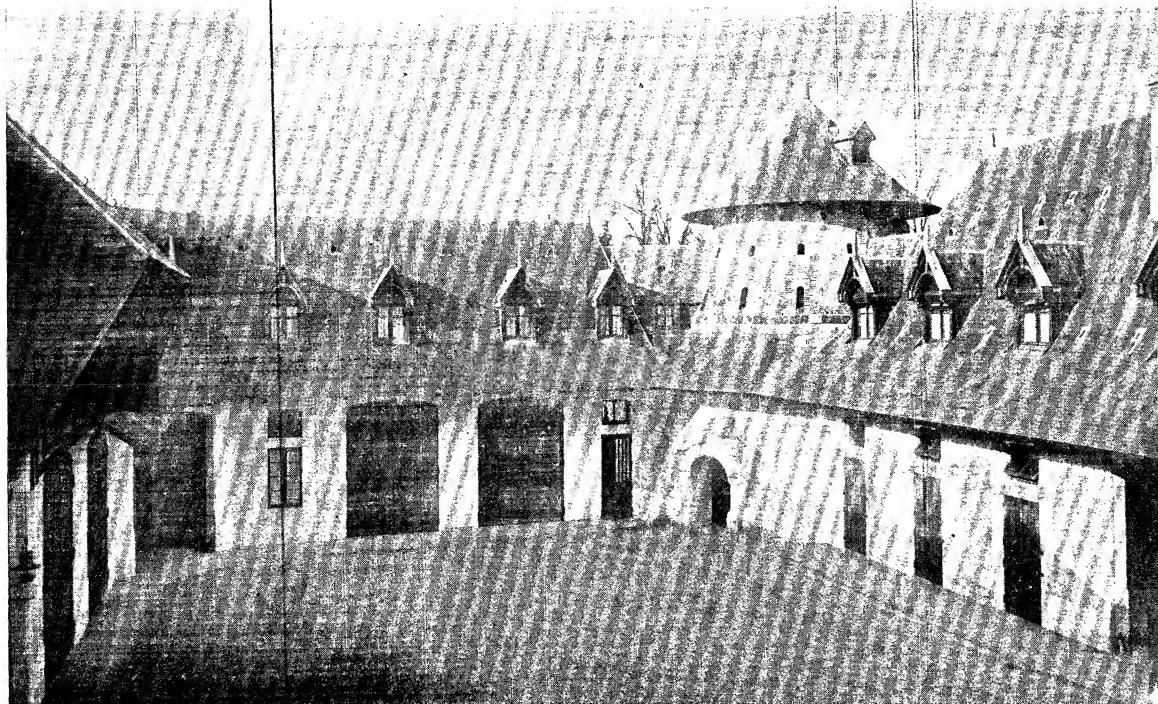
ST. JAMES—NEAR LISIEUX—OLD NORMAN FARM HOUSE



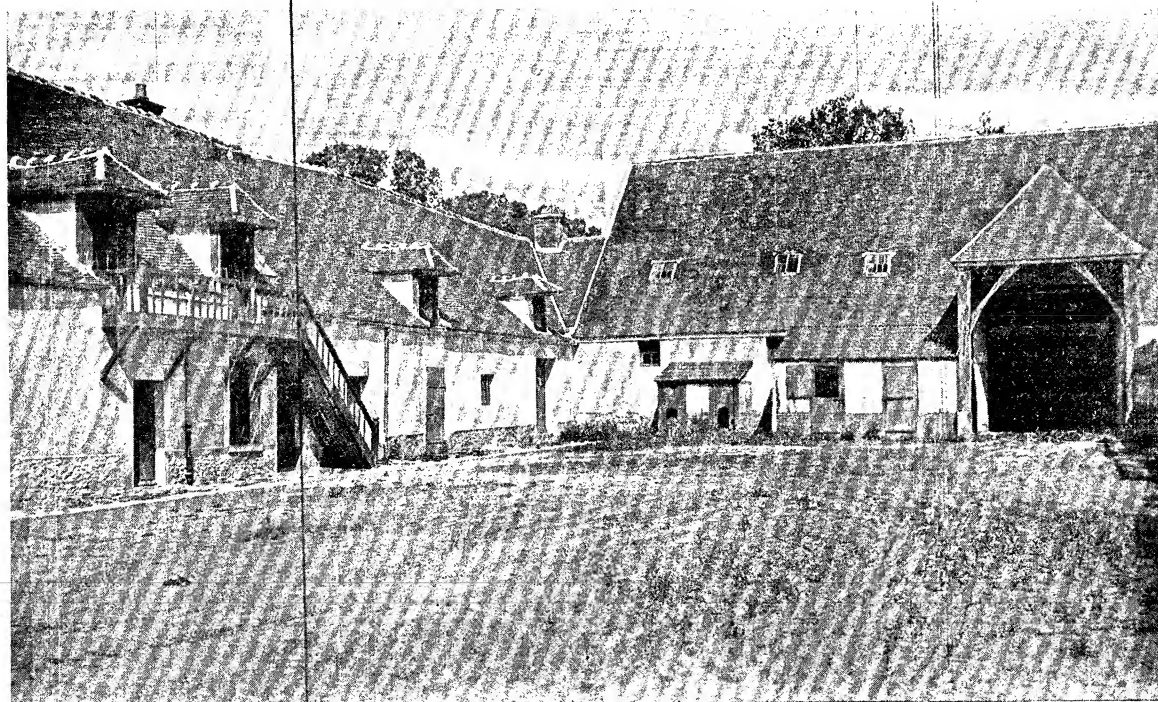
NEAR AUTUN—FARM BUILDINGS BELONGING TO THE CHATEAU DE MONTJEU



SAMOIS—OLD HOUSES NEAR THE COURT HOUSE

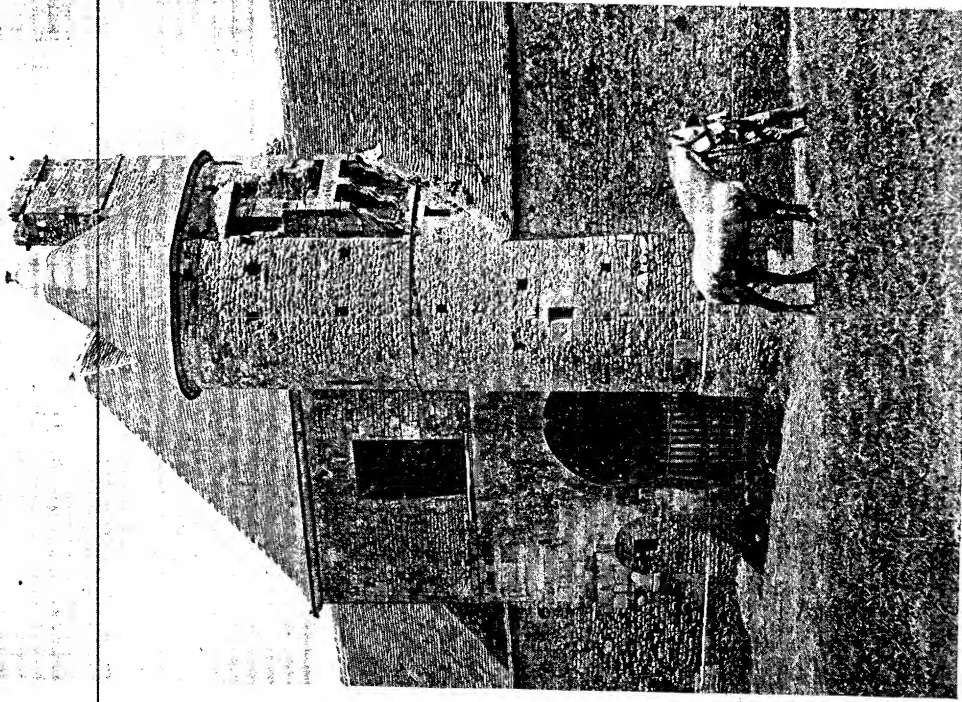


CHAUMONT-SUR-LOIRE—THE STABLES

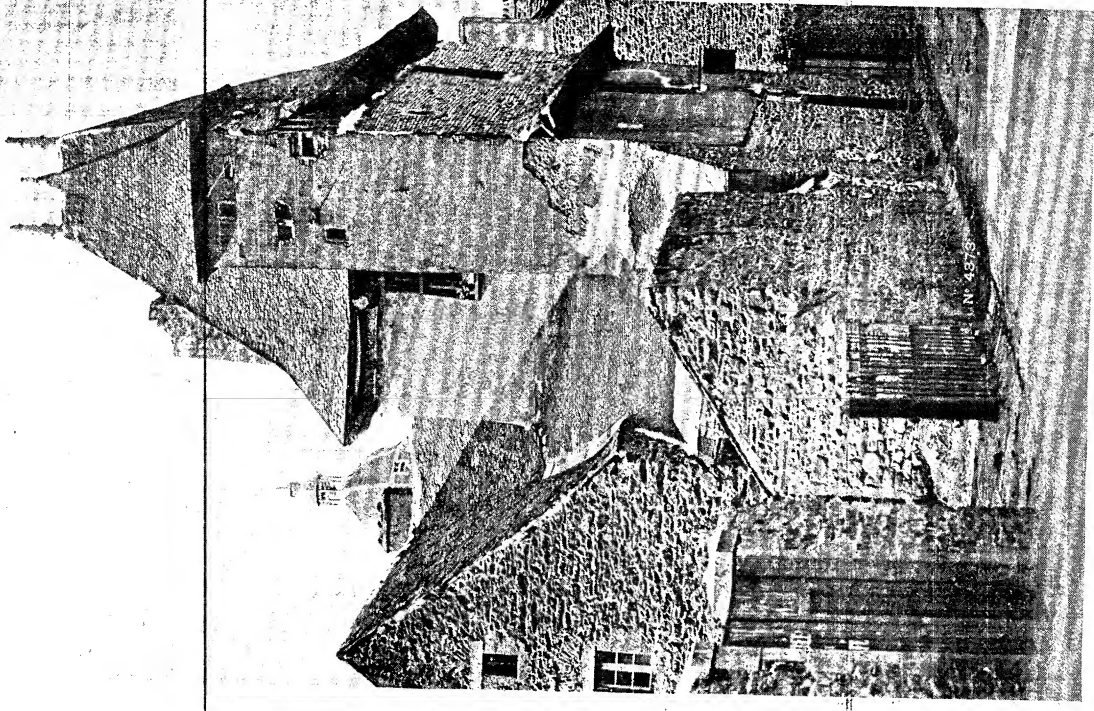


RAMBOUILLET—THE DOG KENNEL

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

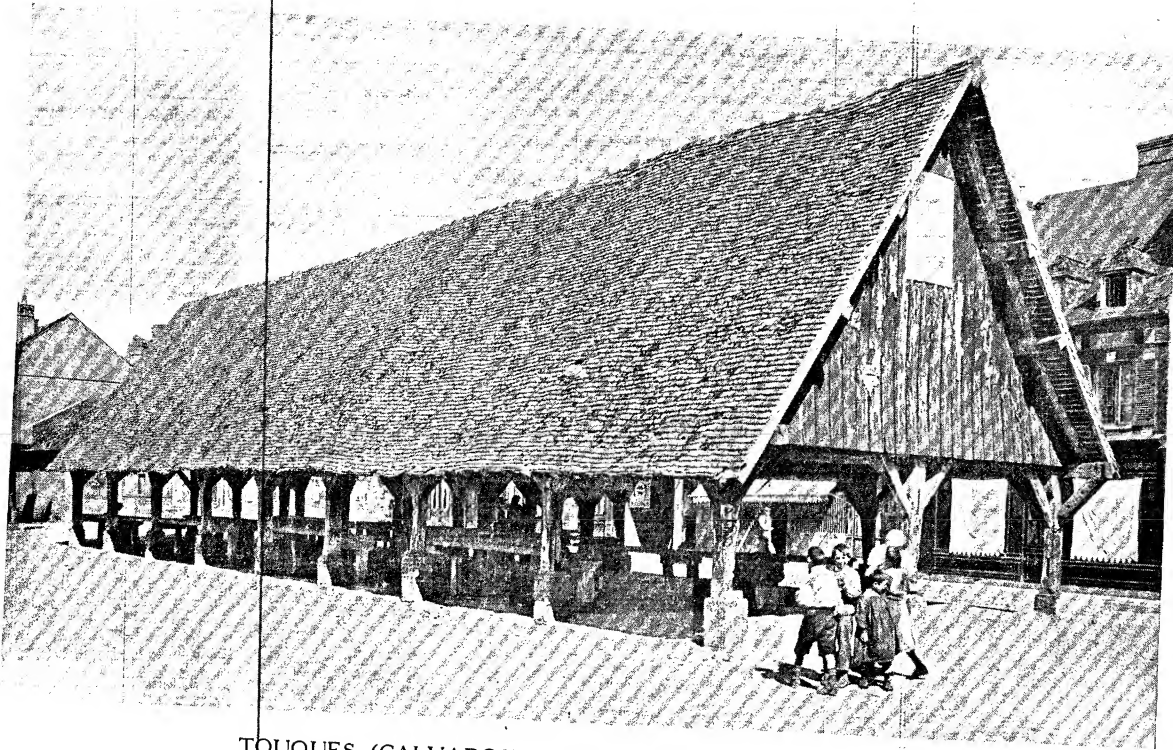


USSY—ENTRANCE TO THE FARM DU POT¹

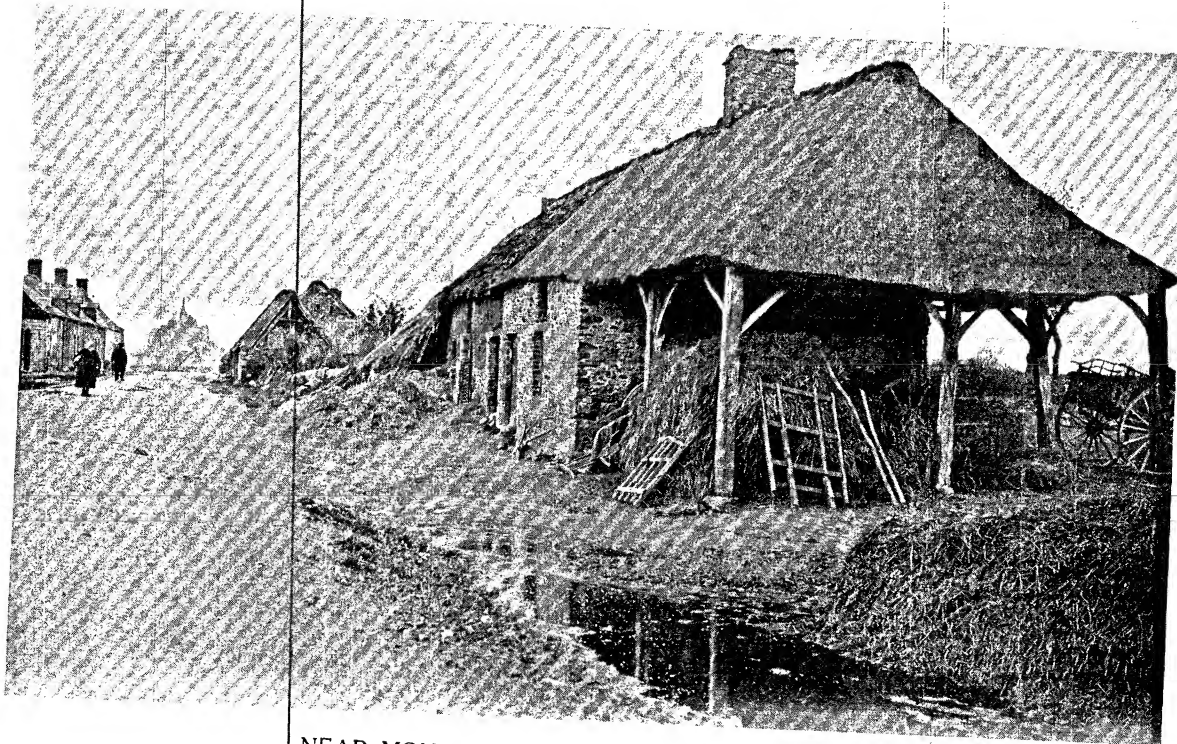


LAMBALLE—MAISON À TOURELLE

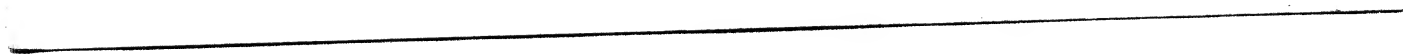
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TOUQUES (CALVADOS). THE MARKET, XV CENTURY



NEAR MONT-SAINT-MICHEL—VILLAGE STREET





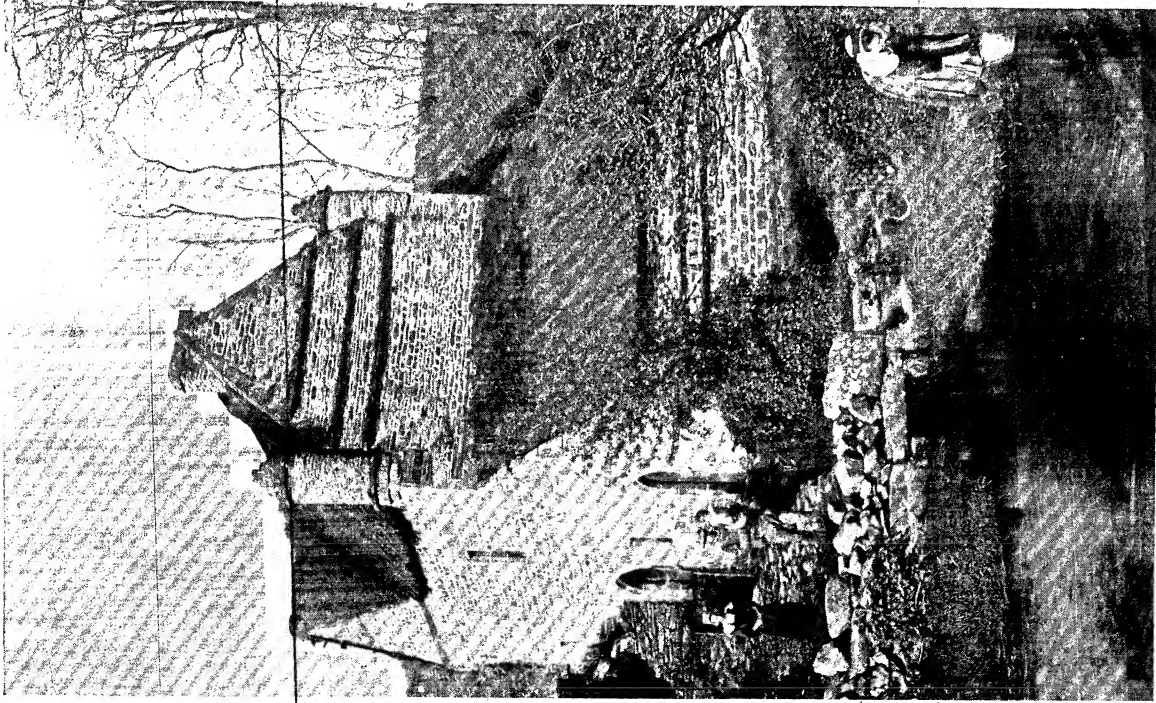
FARM HOUSE IN NORMANDY

Photograph by Walter H. Thomas, Philadelphia.



FARM HOUSE IN NORMANDY

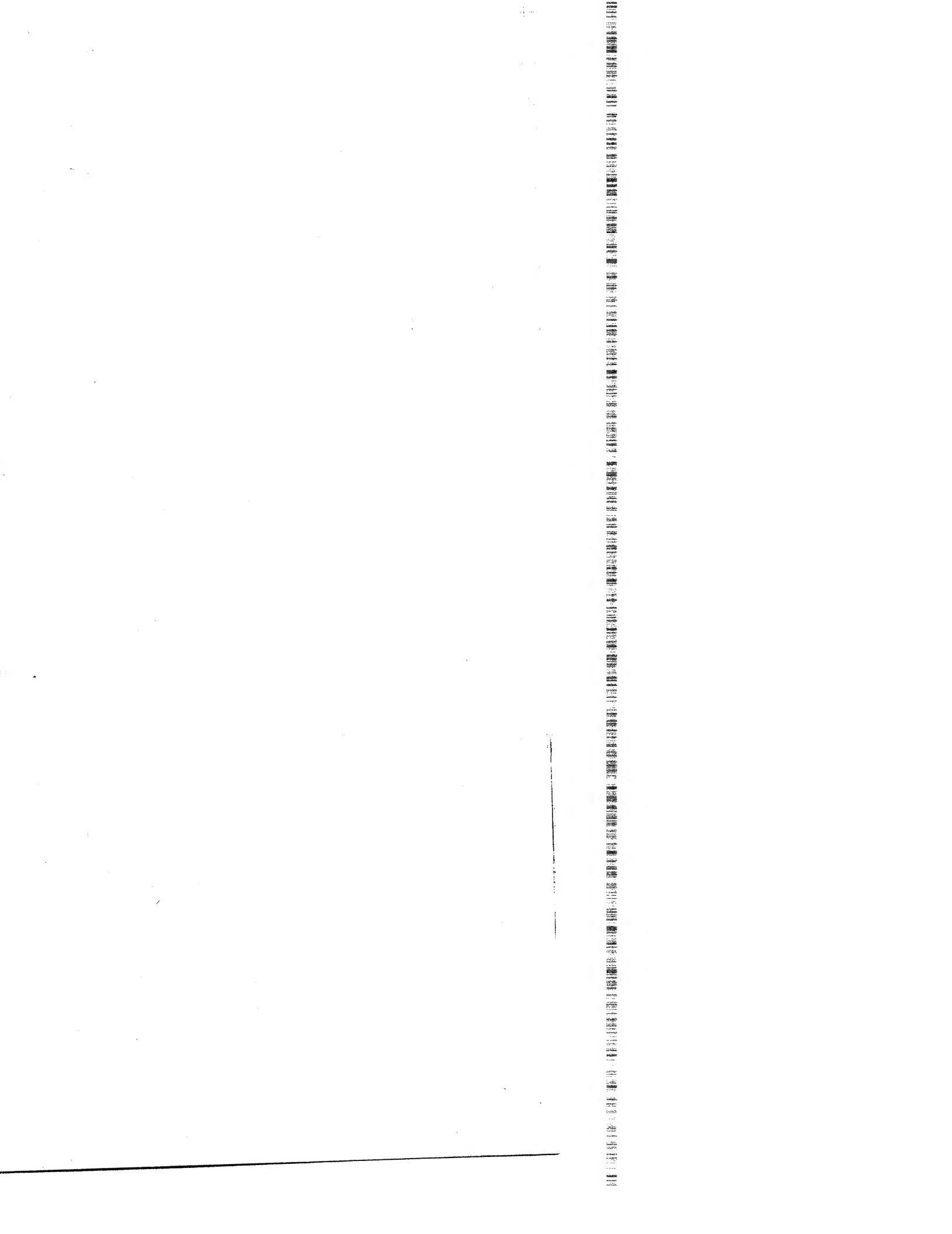
Photograph by Walter H. Thomas, Philadelphia.



ENVIRONS OF CONCARNEAU—AN OLD MILL



LA CHATRE—OLD GOTHIC WELL

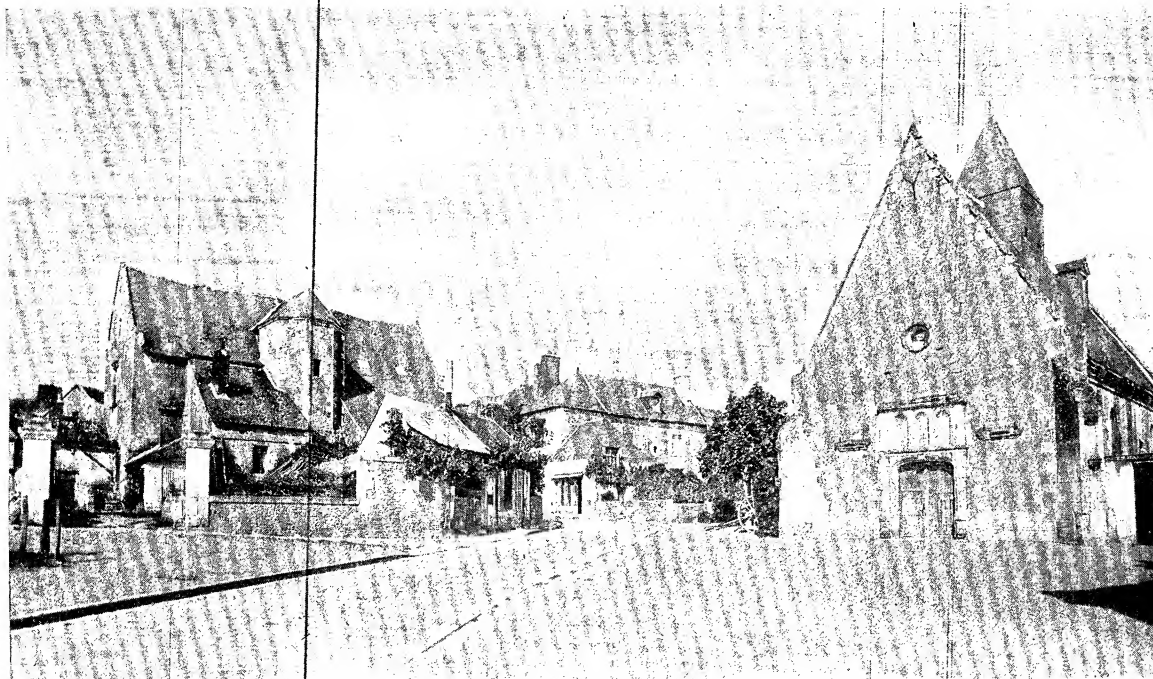




VIERZON, OLD HOUSES IN RUE DU CHAMP COMMUNE



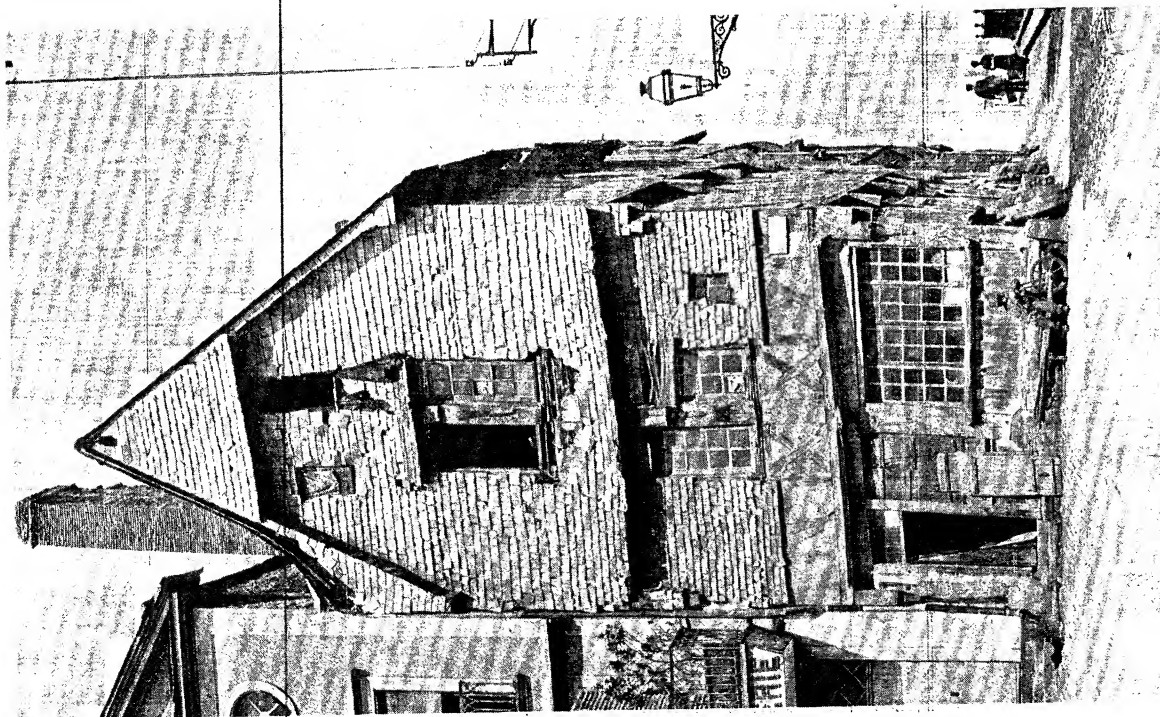
PONT-L'ÉVEQUE, NORMANDY—OLD HOUSE



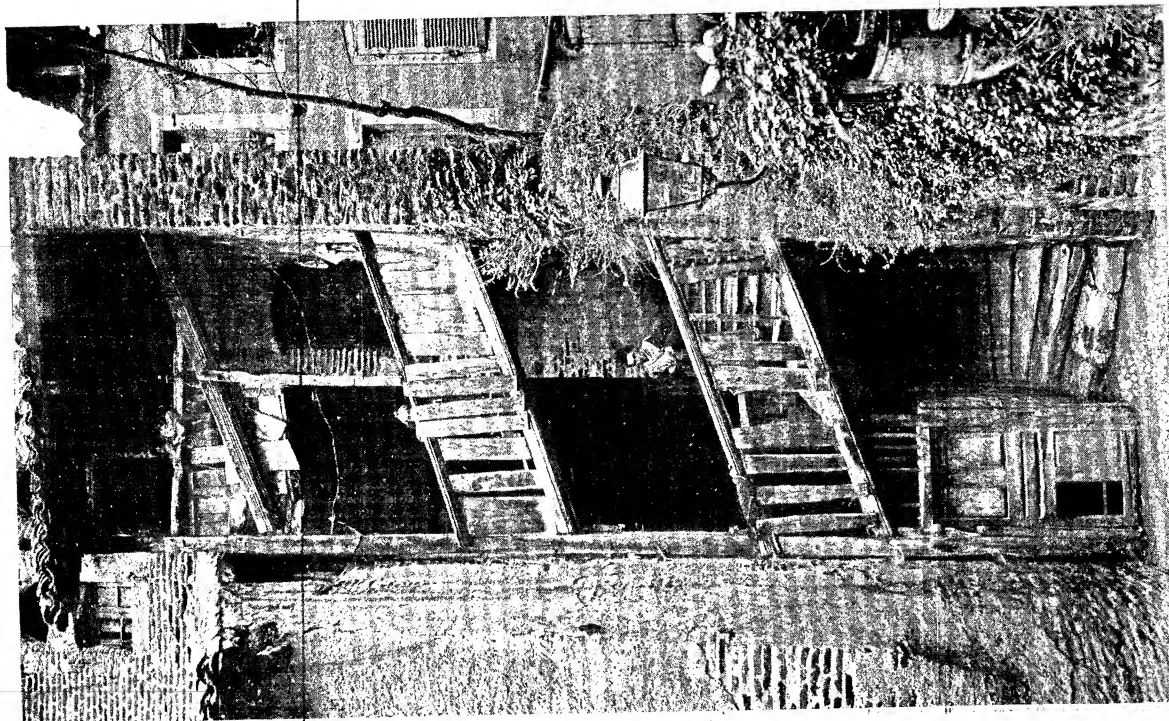
CHENONCEAUX—CHURCH AND HOUSE OF THE PAGES OF FRANCIS I



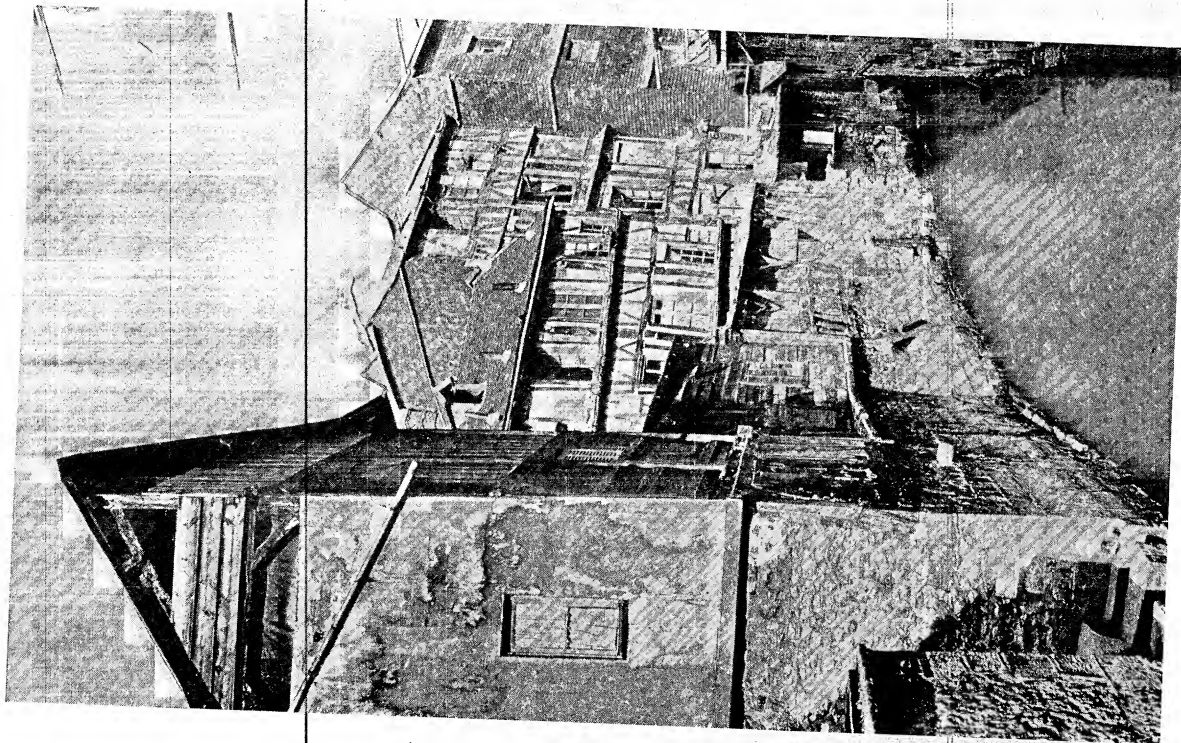
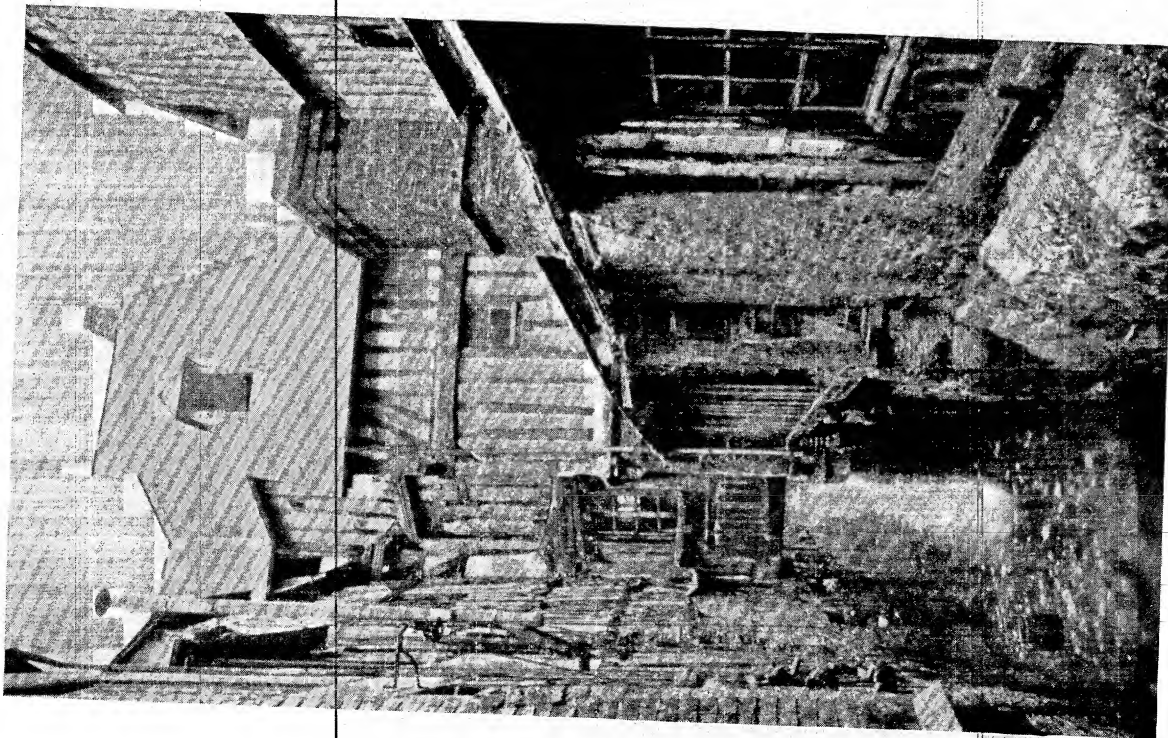
DOL—OLD HOUSES IN LA GRANDE RUE



LE MANS—HOUSE OF THE XVI CENTURY

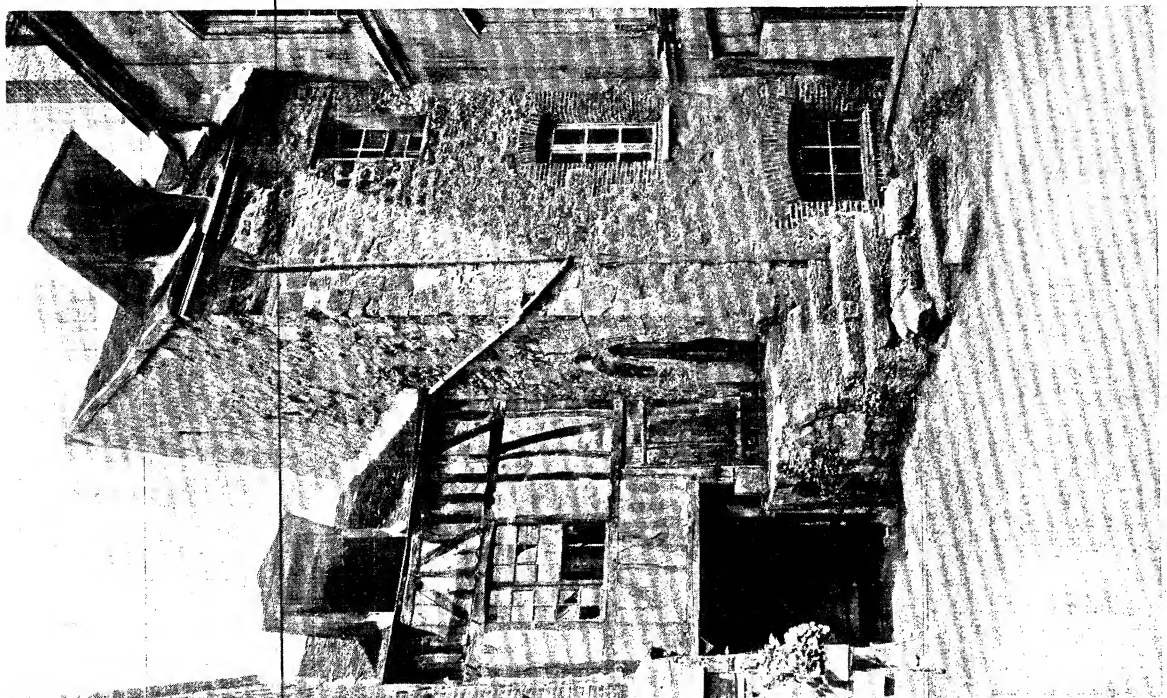


CAHORS—HOUSE OF THE XVI CENTURY

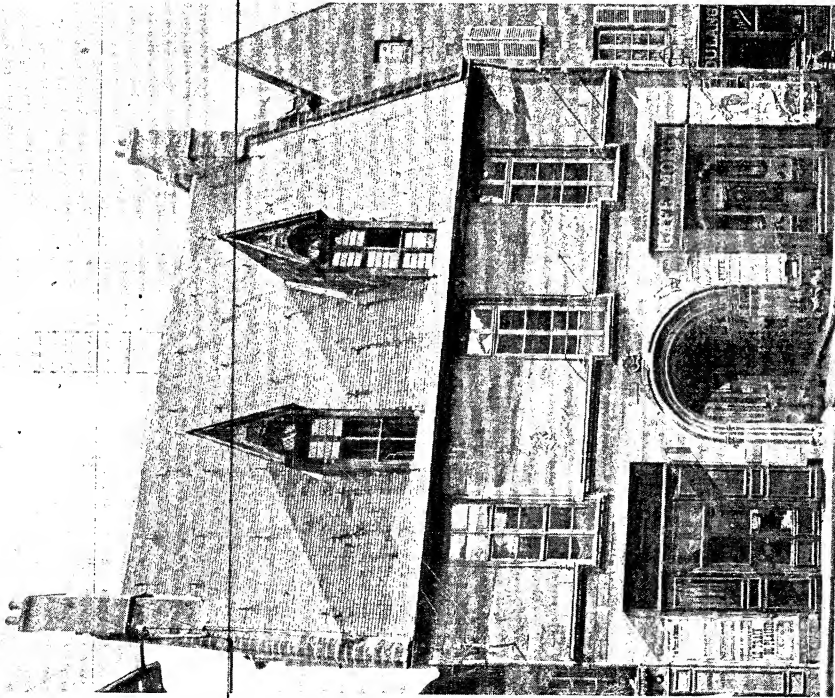




VANNES—HOUSES OF THE XV CENTURY



LOUVIERS—HOUSE OF THE XV CENTURY

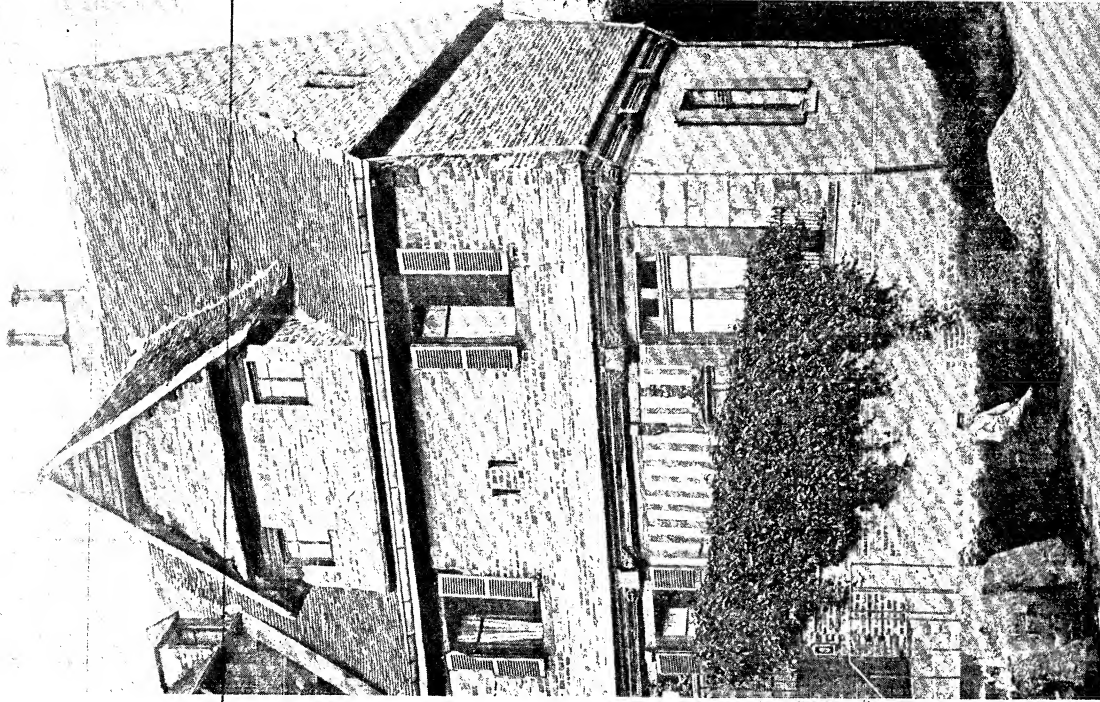


MOULLINS—HOUSE OF THE XV CENTURY

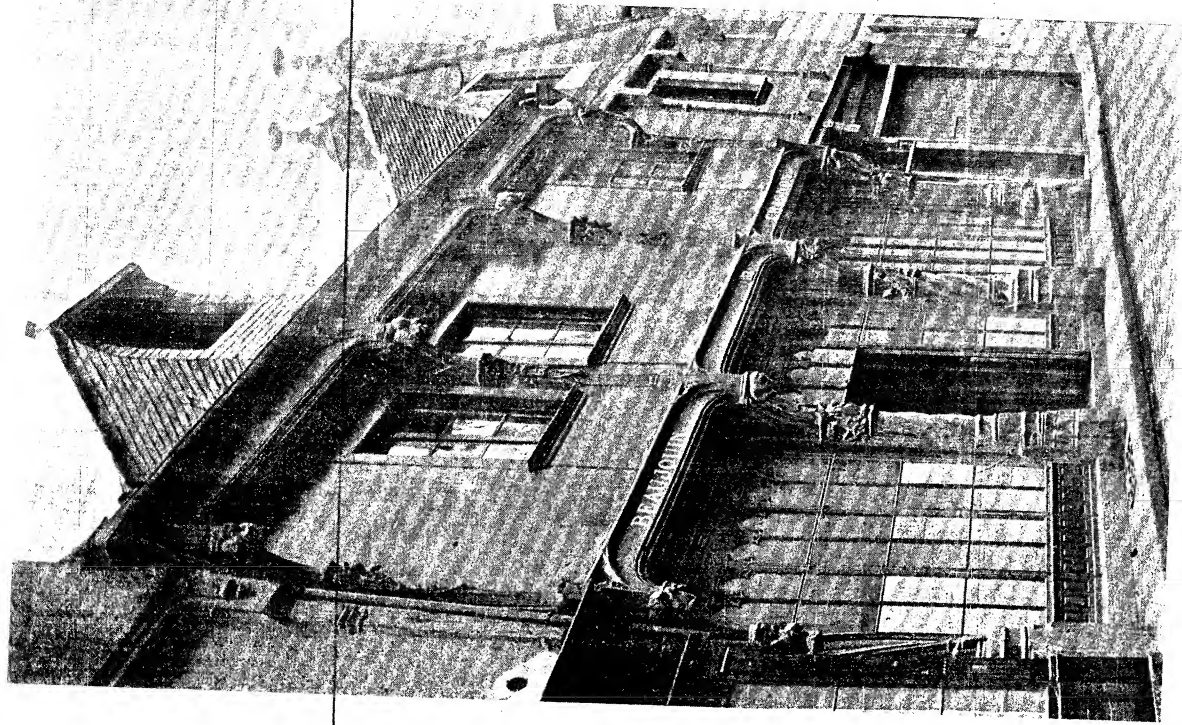
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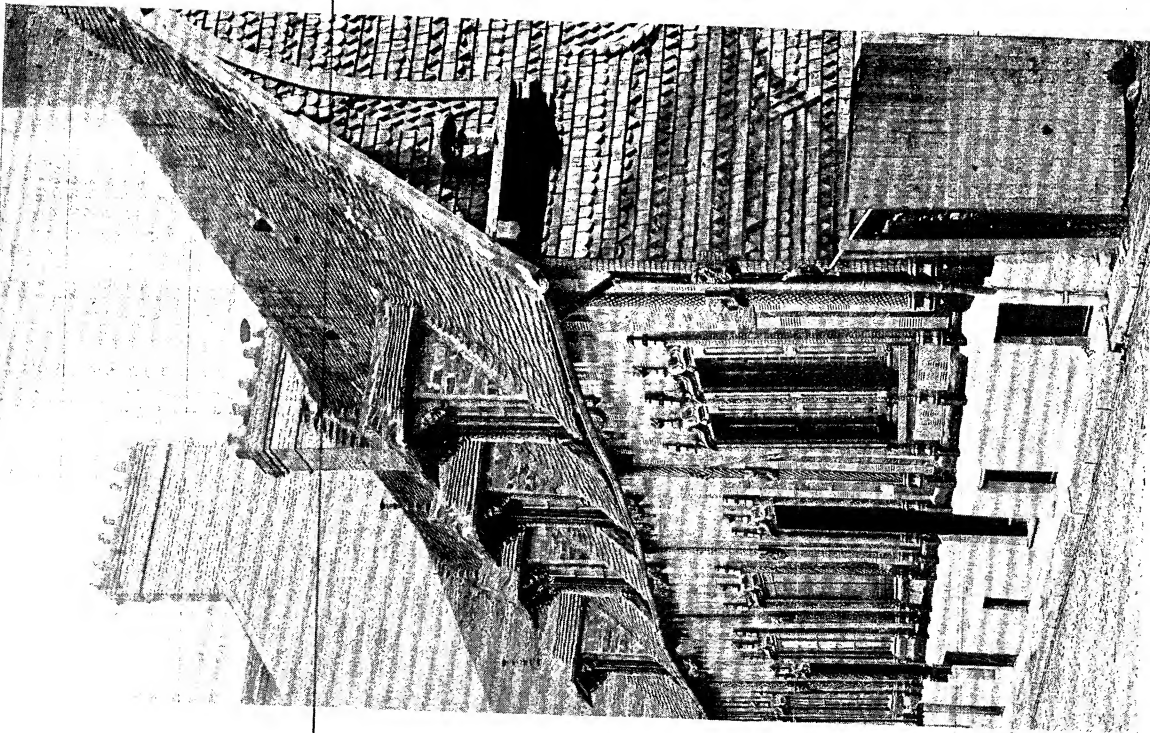
OF THE XV CENTURY



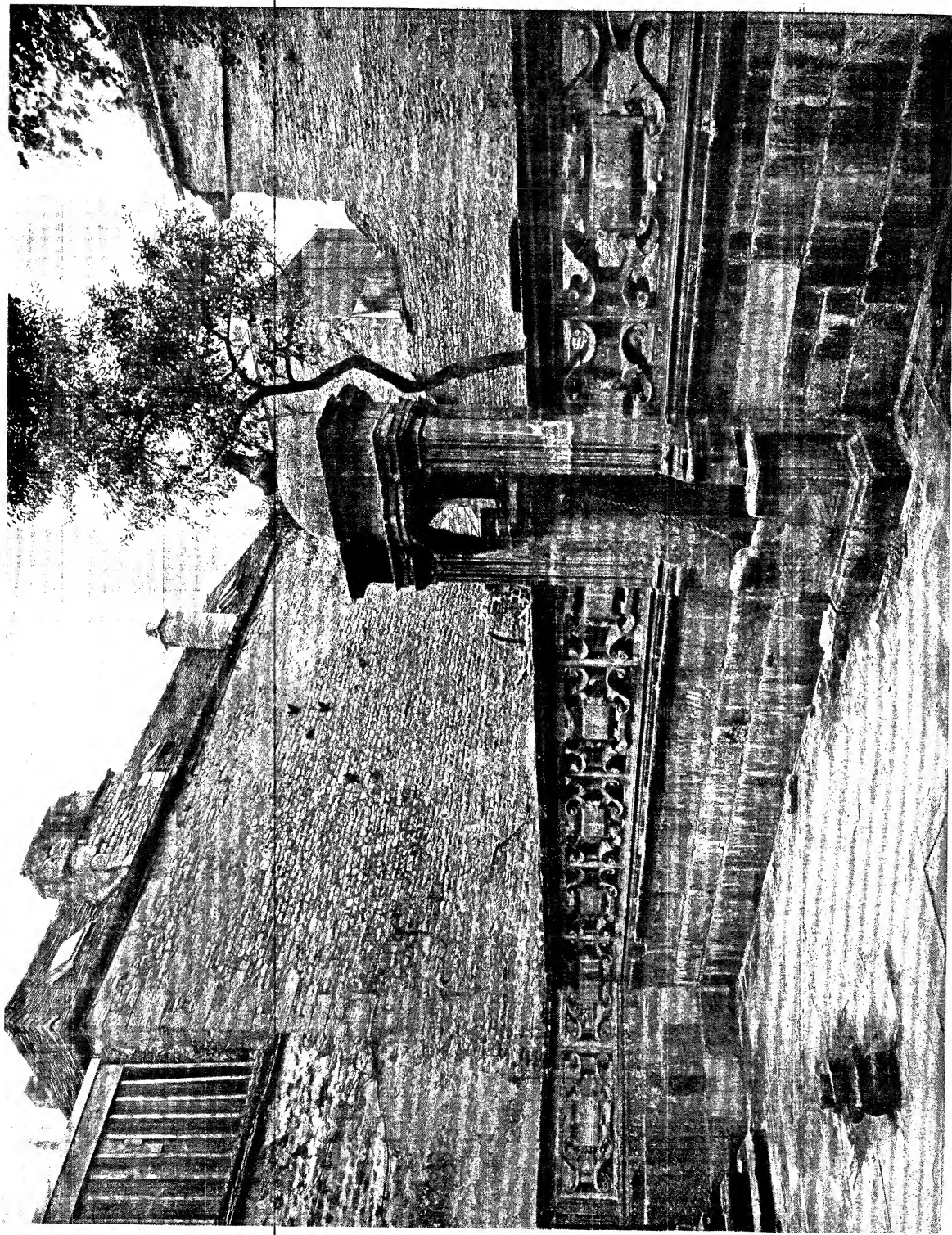
LISIEUX—HOUSE OF THE XV CENTURY



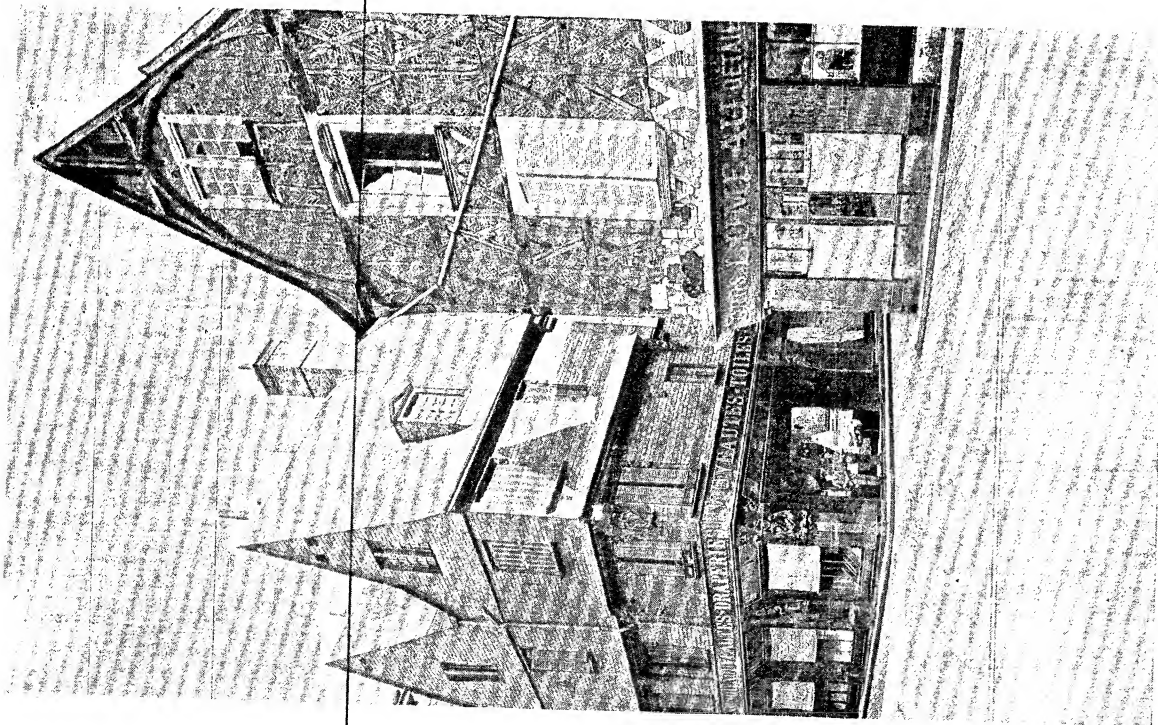
BOURGES—OLD HOUSE IN RUE BLANCHE



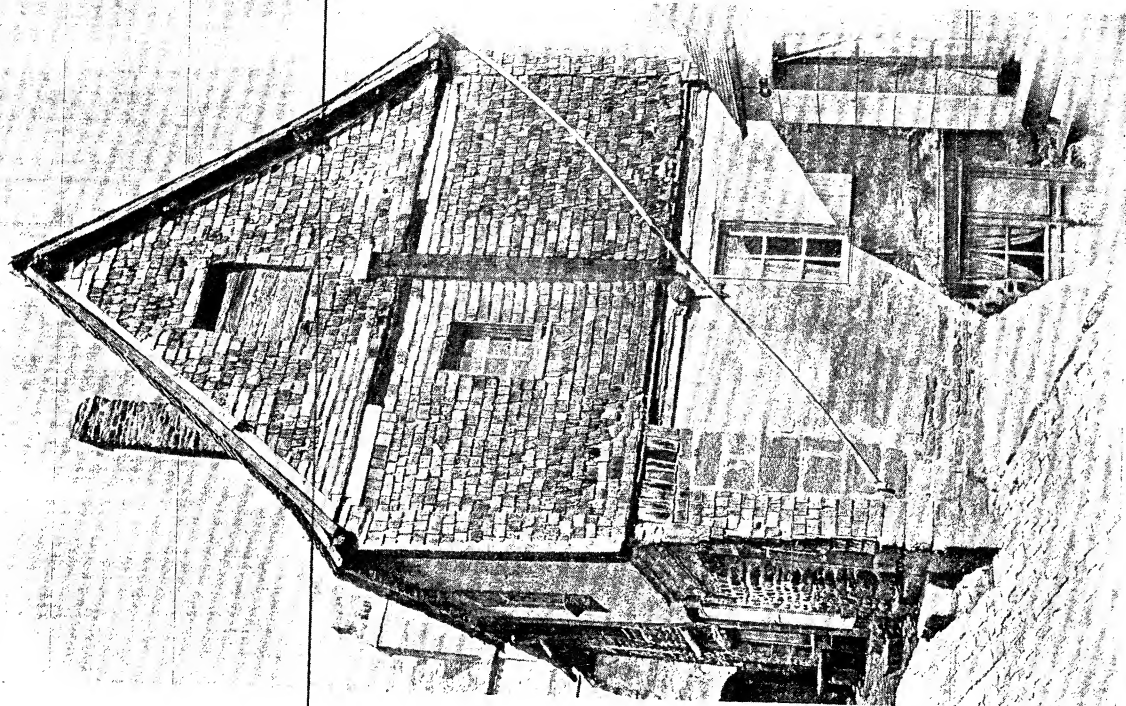
LISIEUX—OLD HOUSE IN RUE D'ORBEC



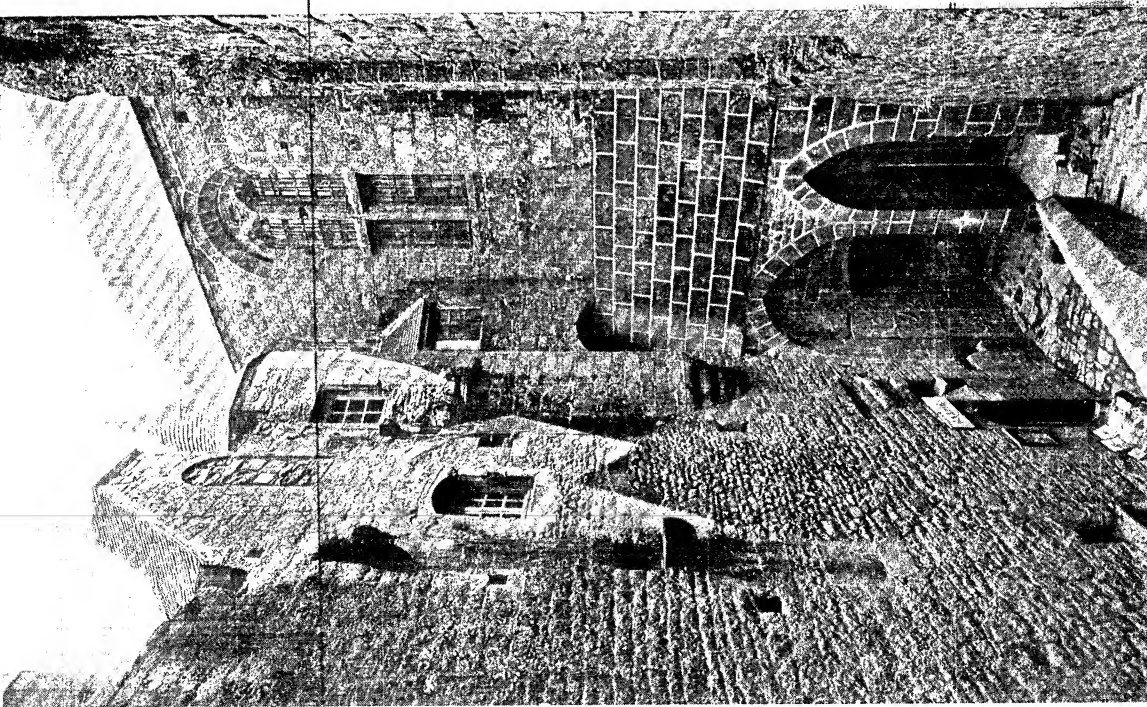
LANGRES—HOUSE IN RUE DU CARDINAL MORLOT



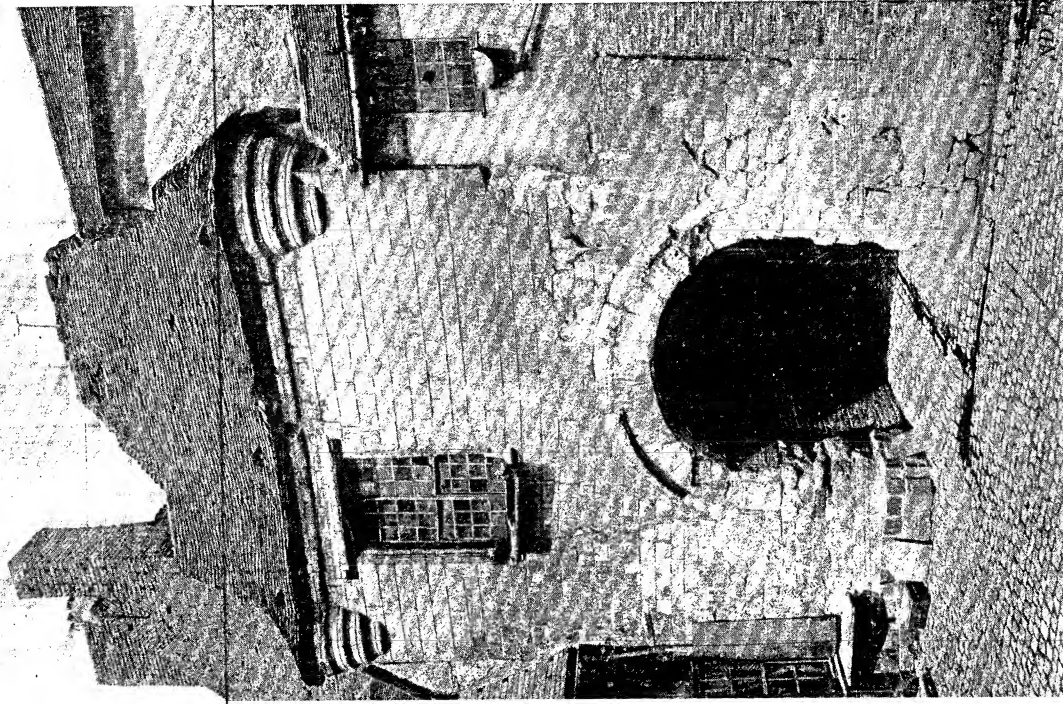
TOURS—OLD HOUSES IN RUE DU CHANGE



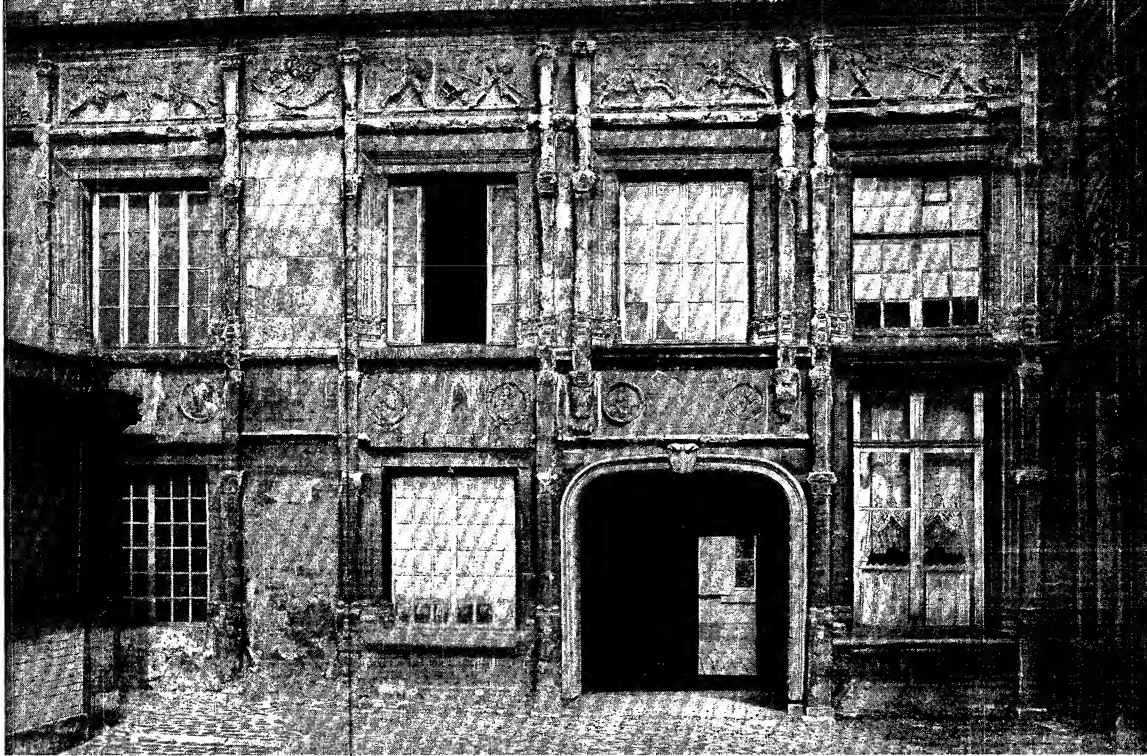
MONT-SAINT MICHEL—HOUSE OF THE XV CENTURY



MONT SAINT MICHEL—COUR DE LA MERVEILLE



AMIENS—OLD CITY HALL



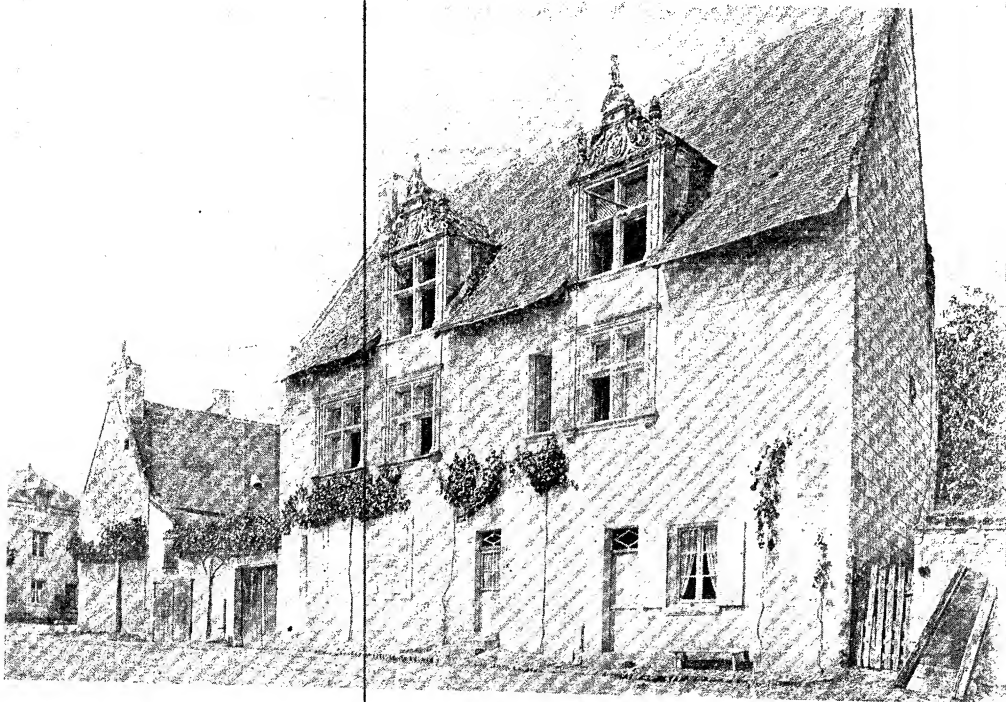
REIMS—HOTEL DE NICOLAS LE VERGEUR



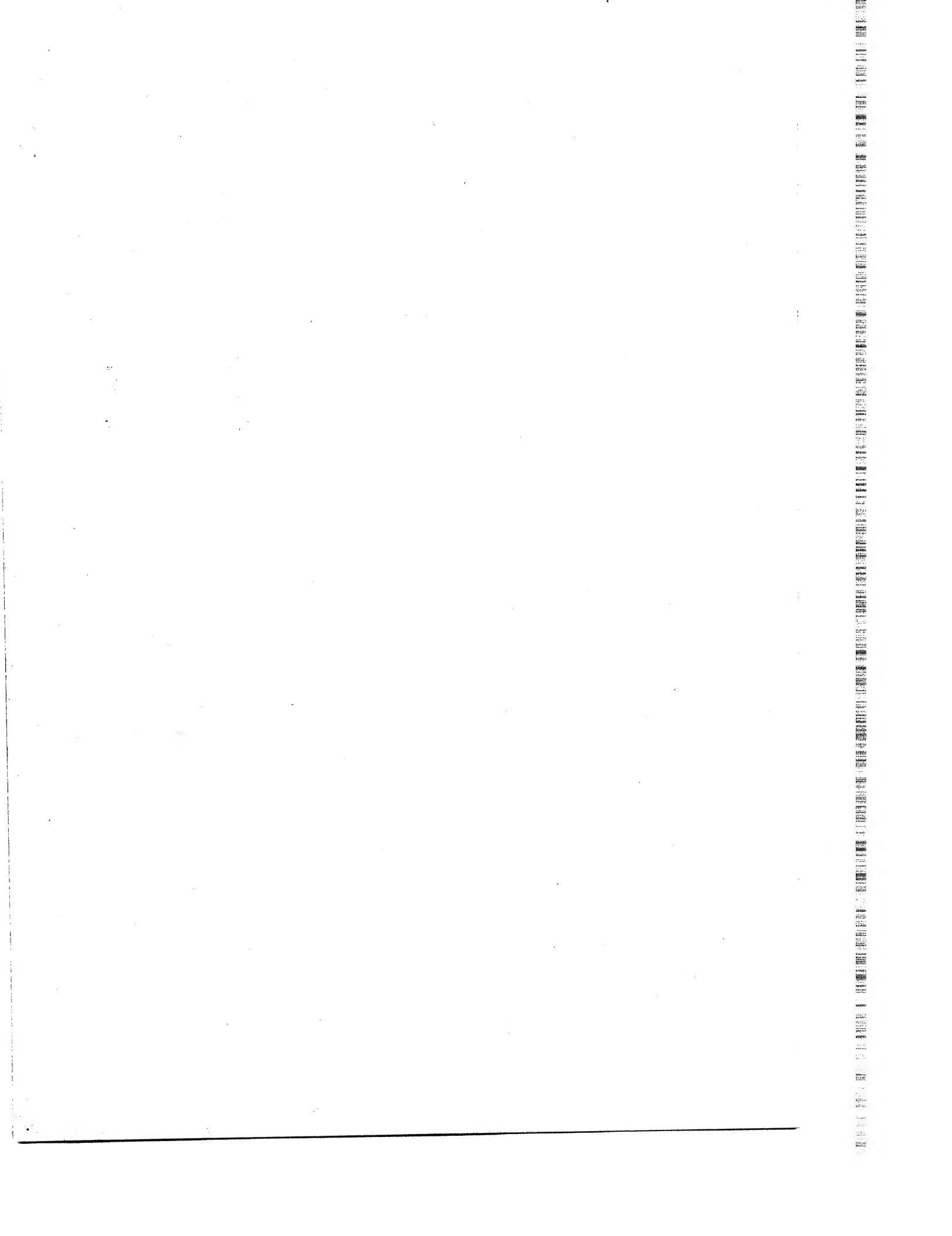
BOURGES—HOTEL LALLEMANT

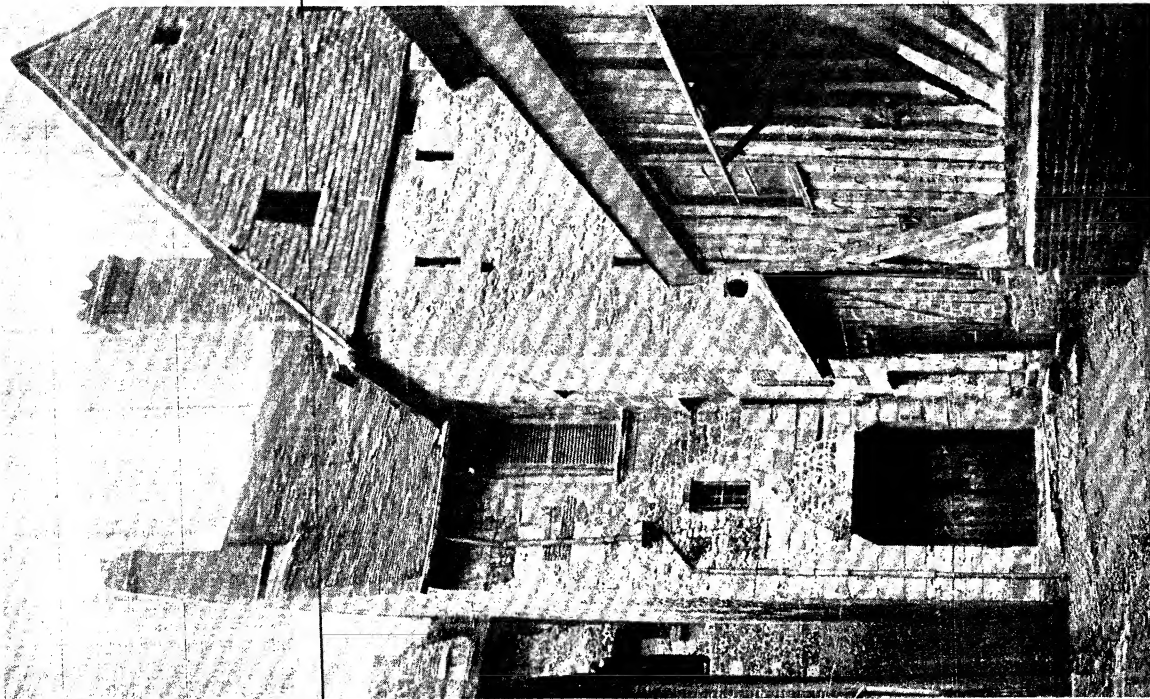


ST. REMY-LA-VARENNE—THE PRIORY

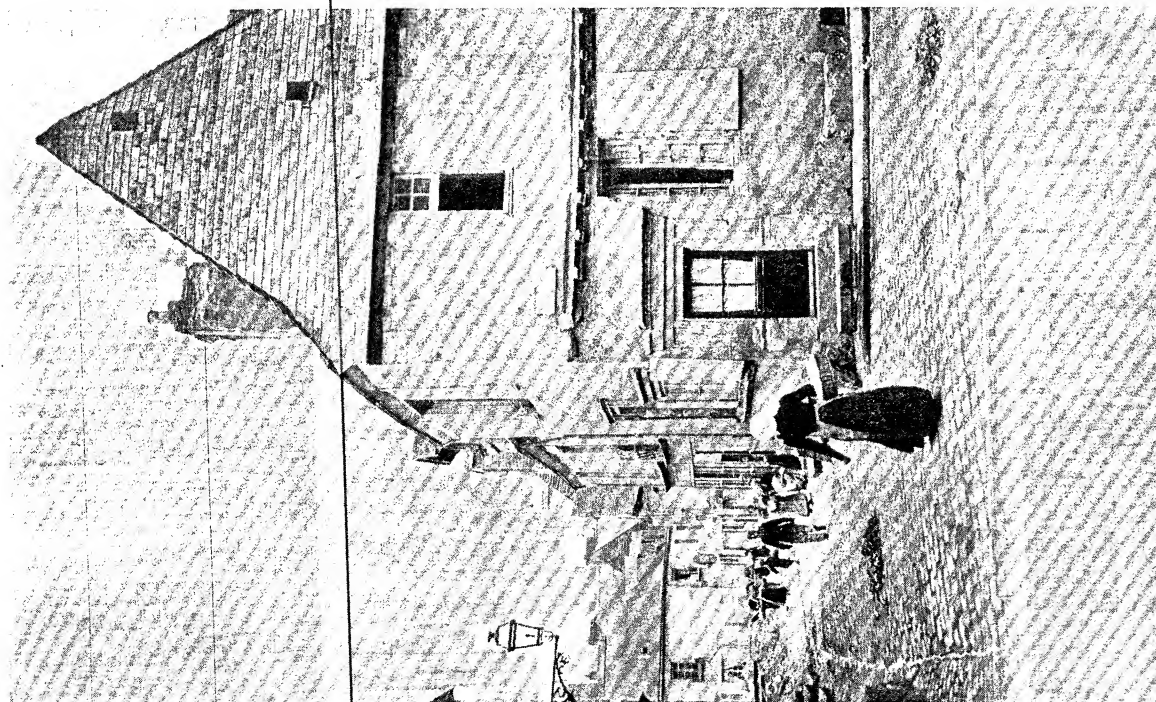


CUNAUT—HOUSE OF THE XVI CENTURY



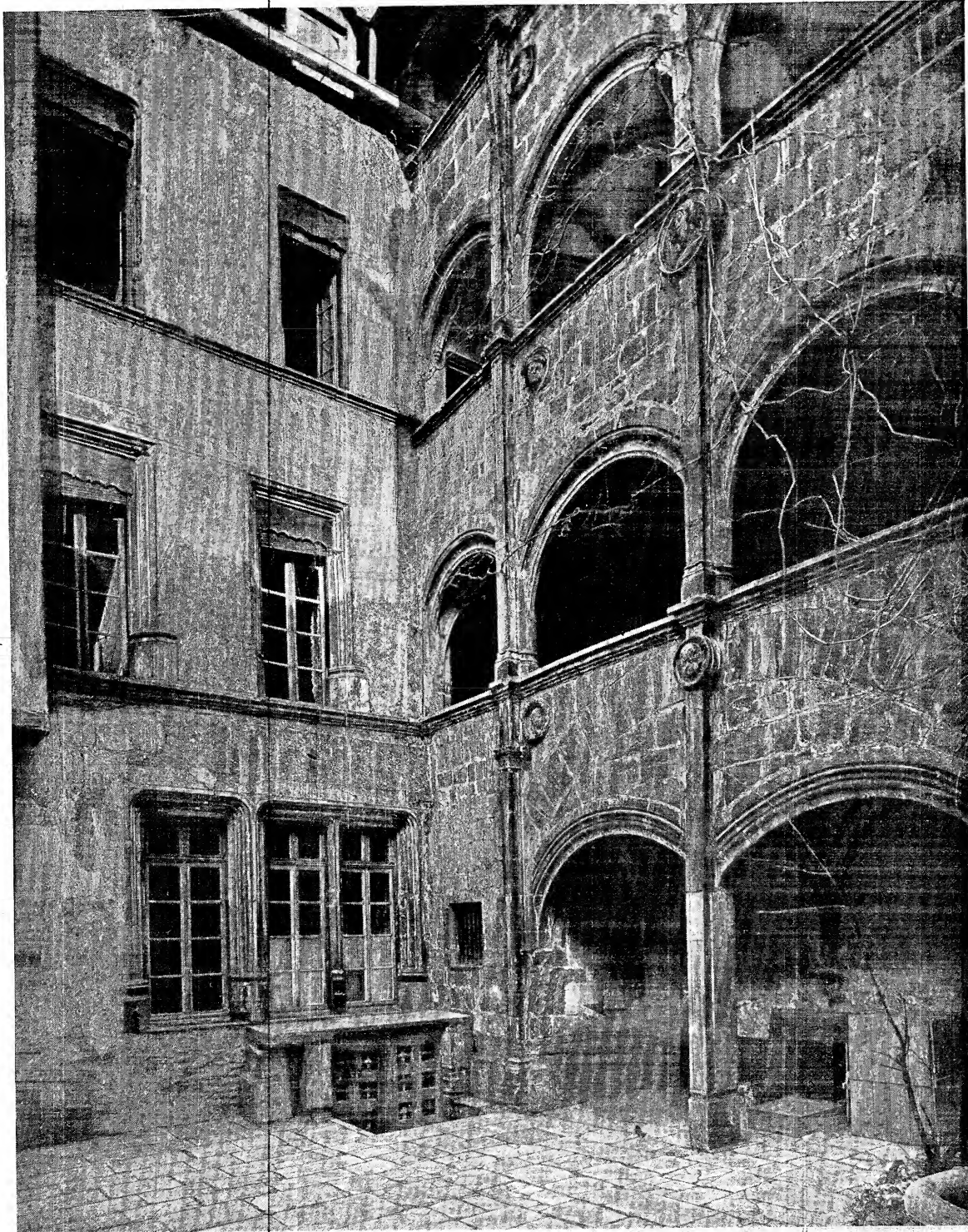


LISIEUX—MANOIR CARRE



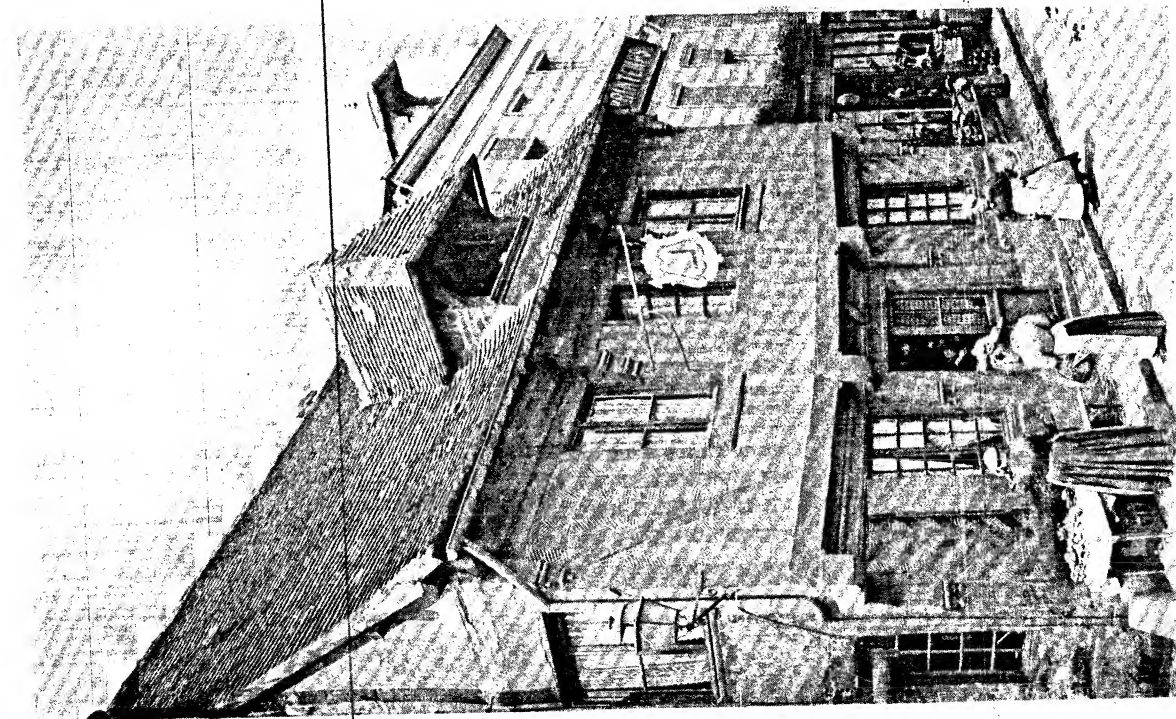
LE VIEUX MANS—HOUSE IN RUE SAINTE-ANNE

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PITTSBURGH, PA.

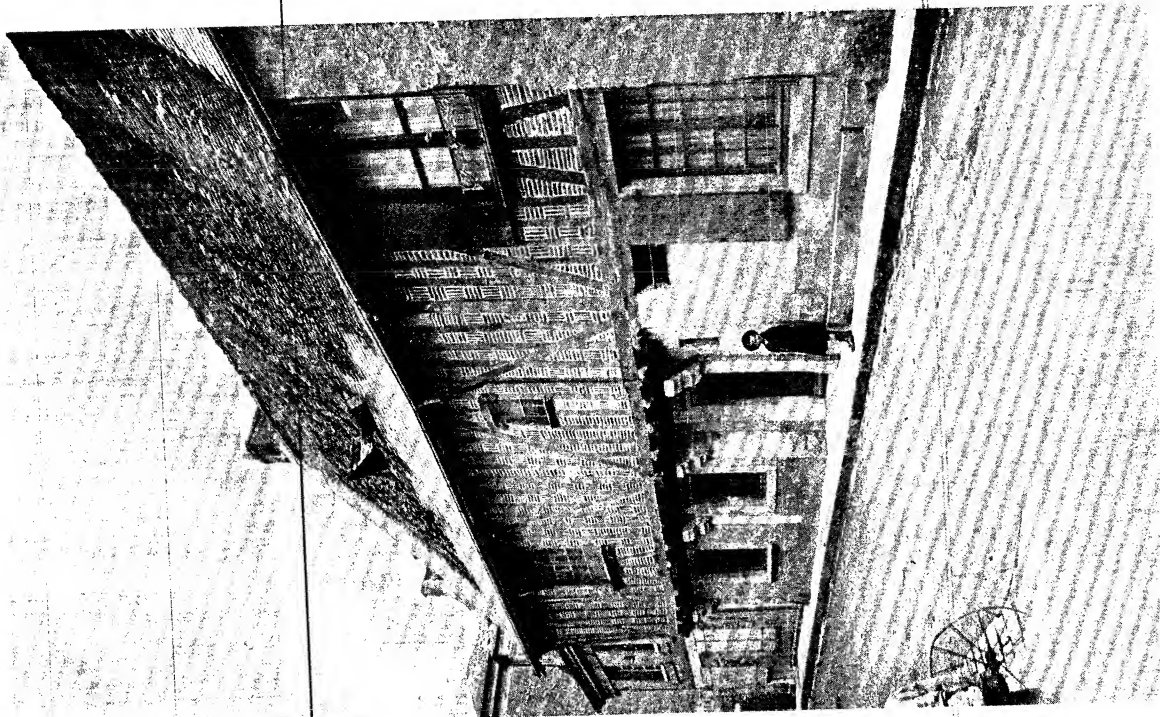


BEAUNE—HÔTEL DE LA MARE—INTERIOR COURT

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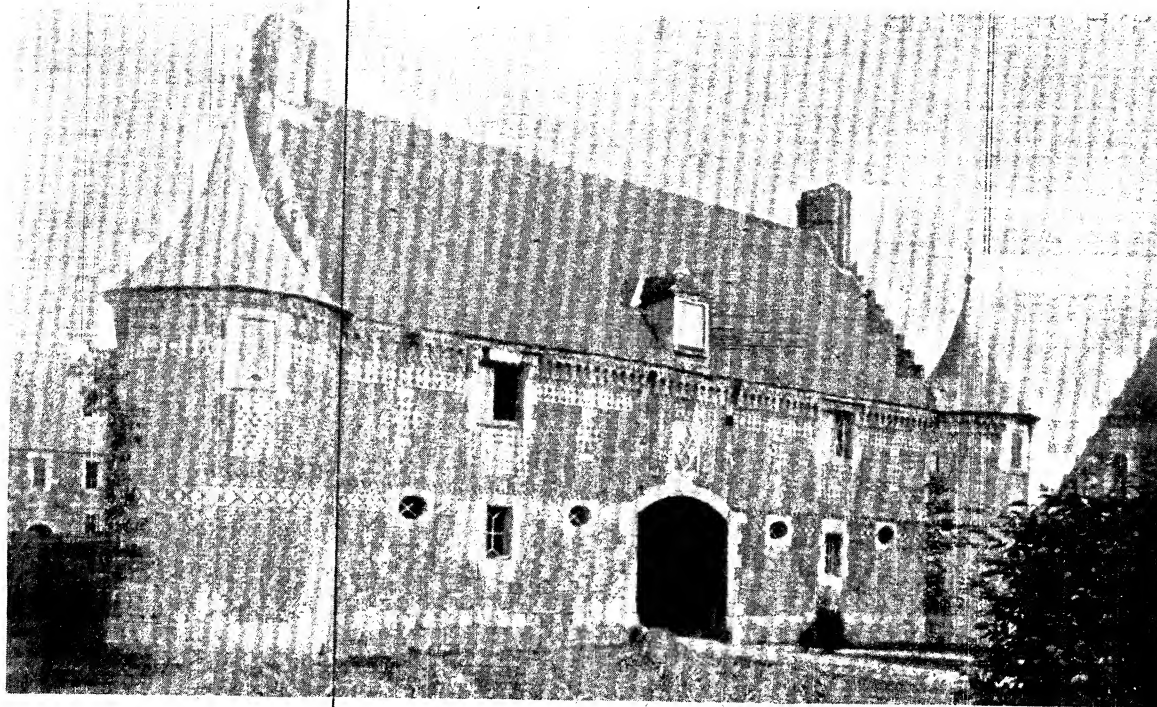
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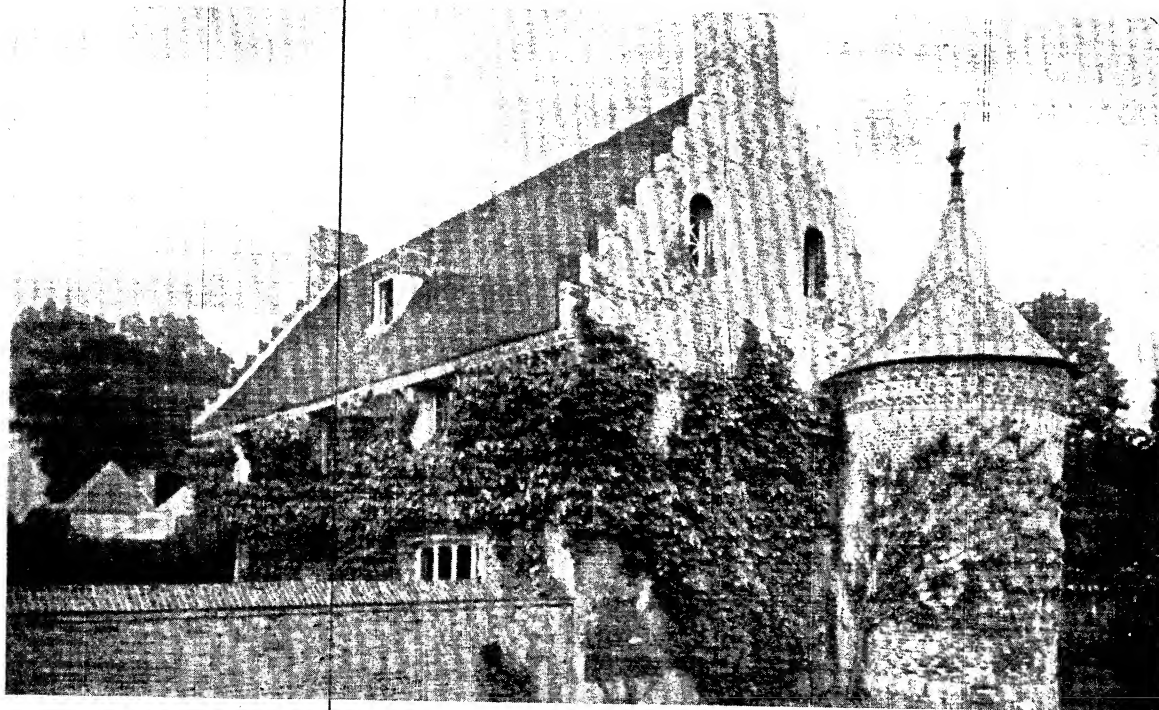
AZAY-LE-RIDEAU—HOUSE BUILT IN 1442

Page 1 of 1
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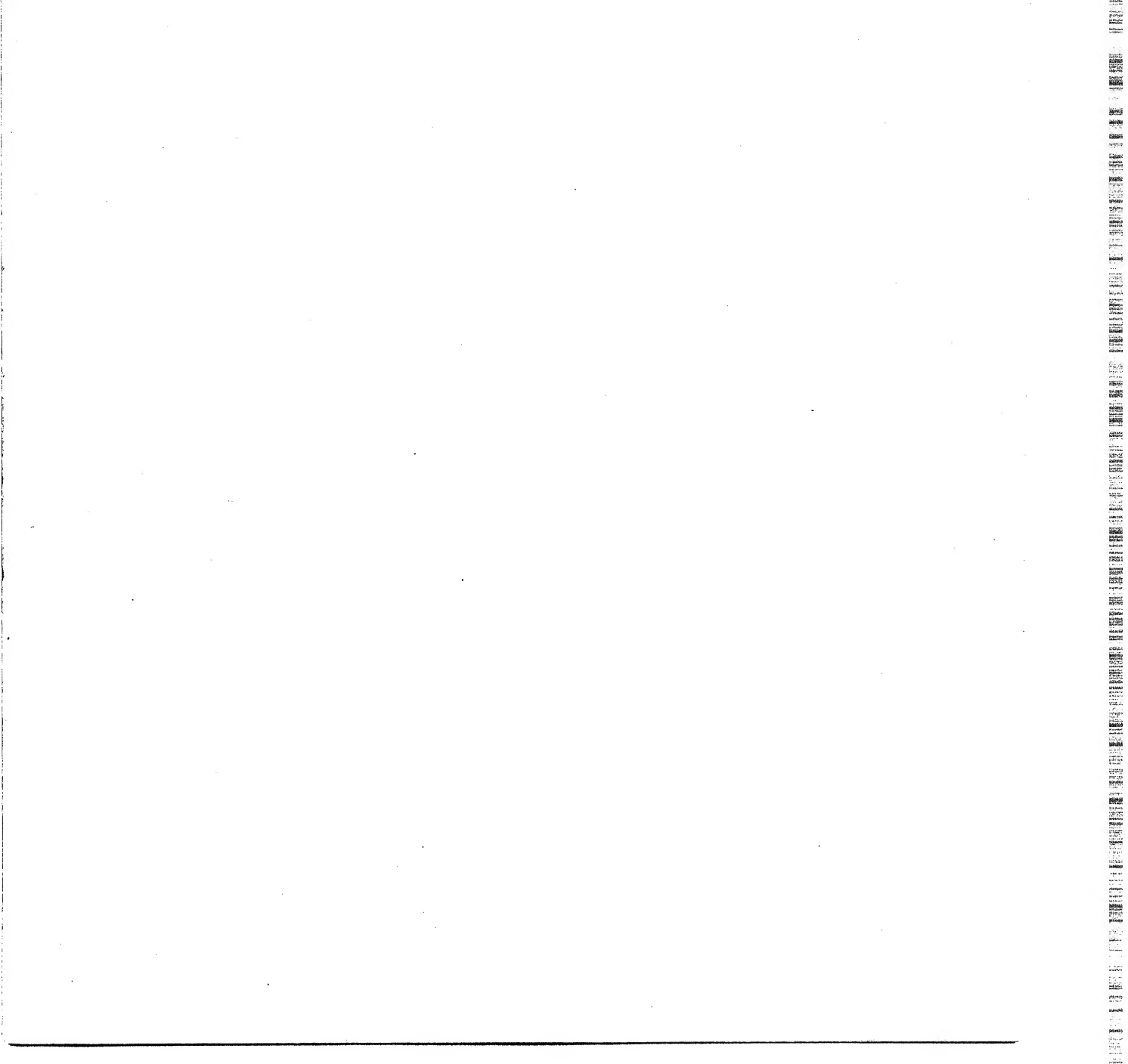


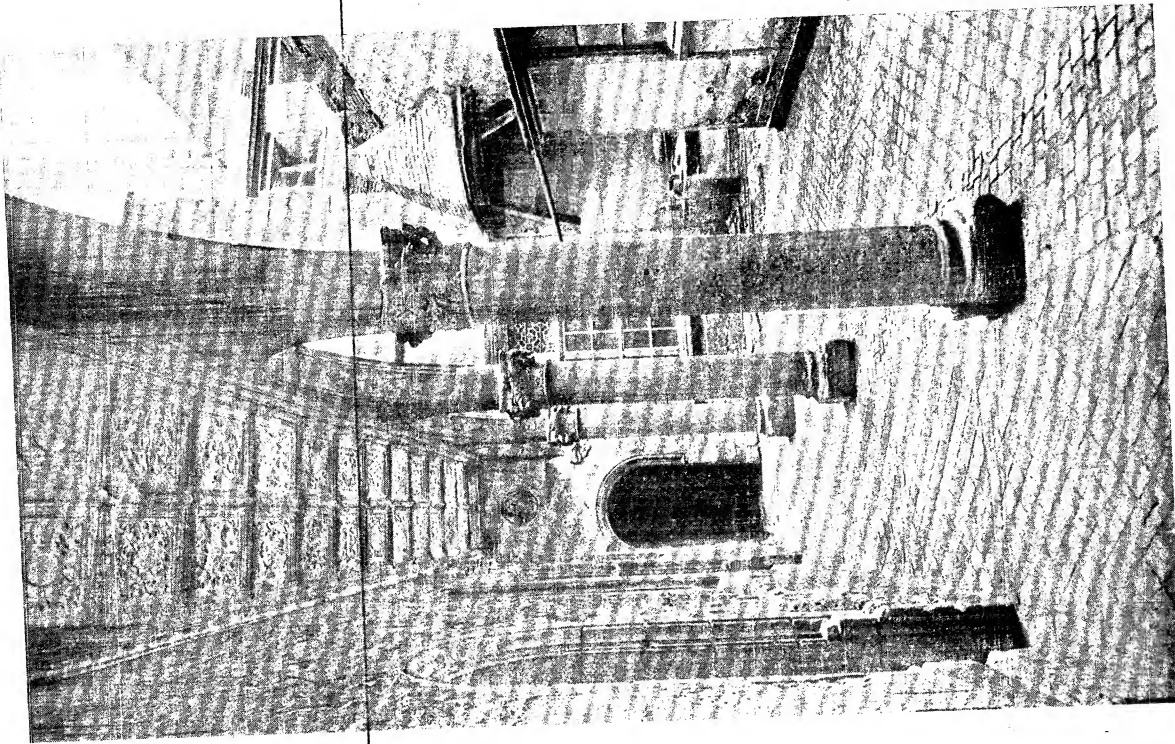


ARCHELLES—NORMANDY—MANOR HOUSE—FRONT VIEW

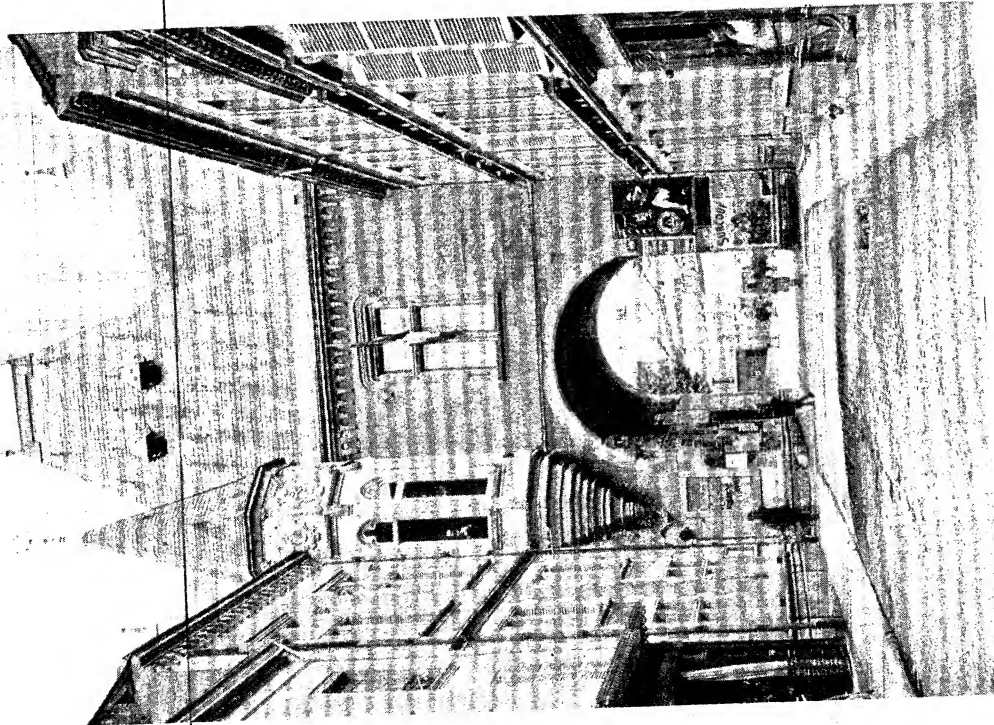


ARCHELLES—NORMANDY—MANOR HOUSE—SIDE VIEW

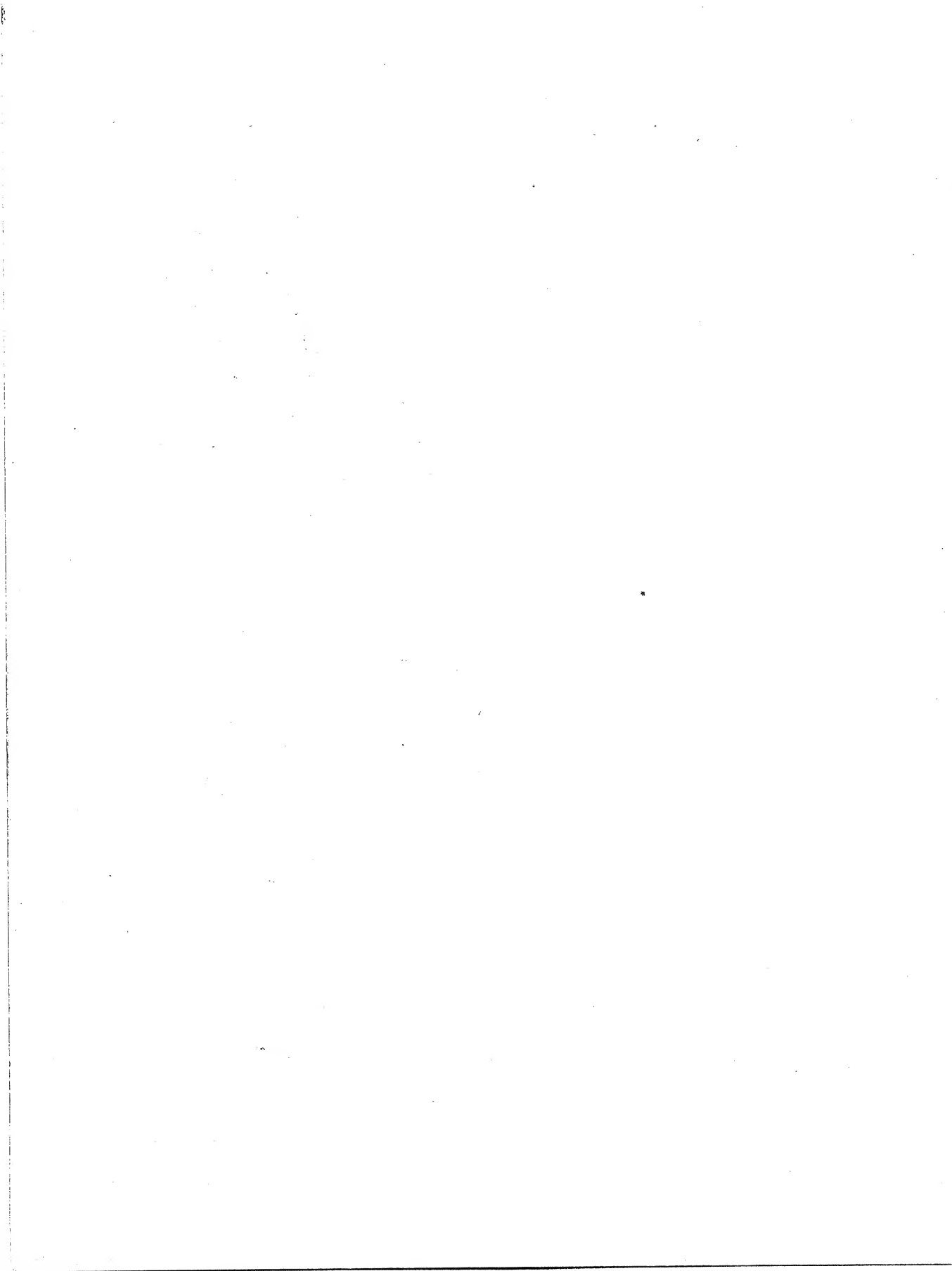




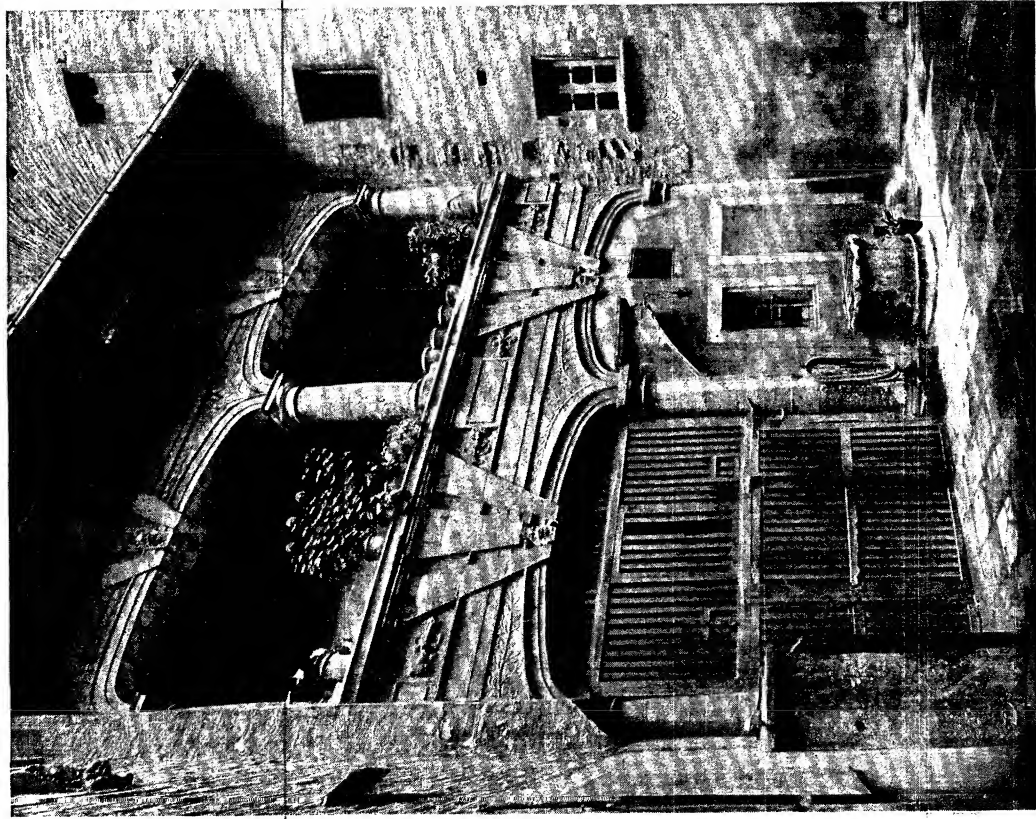
ORLEANS—CORRIDOR IN THE HOUSE OF AGNES SOREL



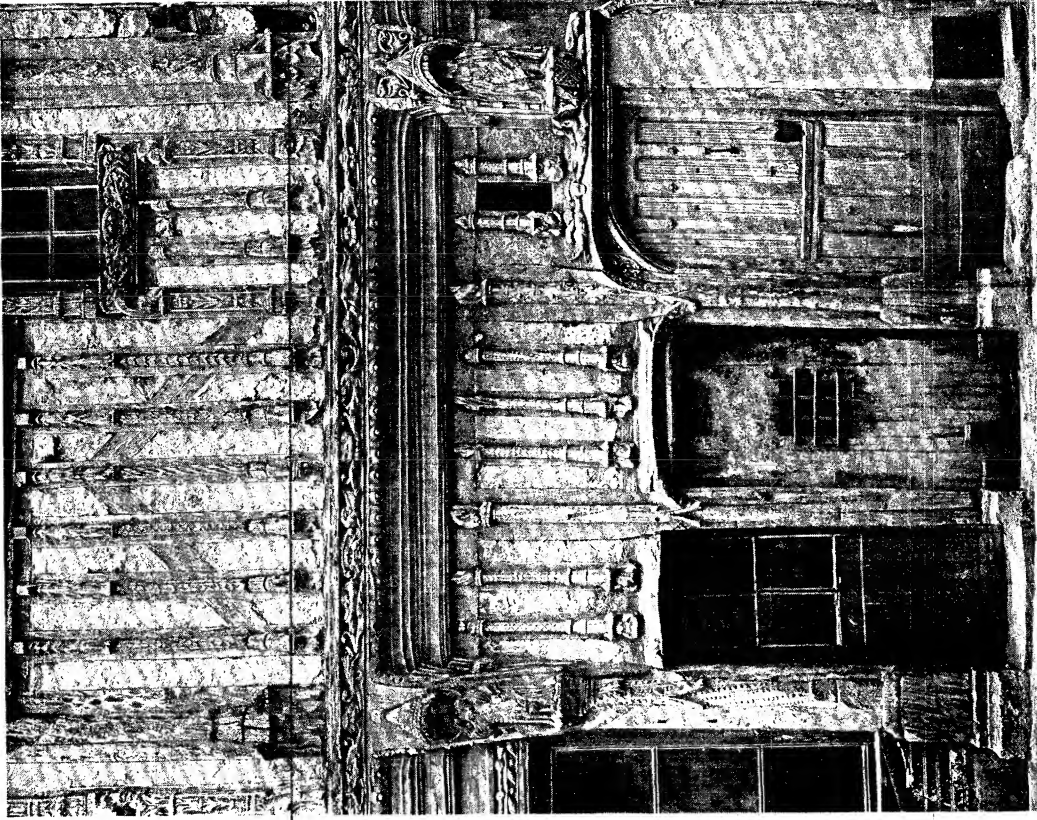
VENDÔME—CITY HALL



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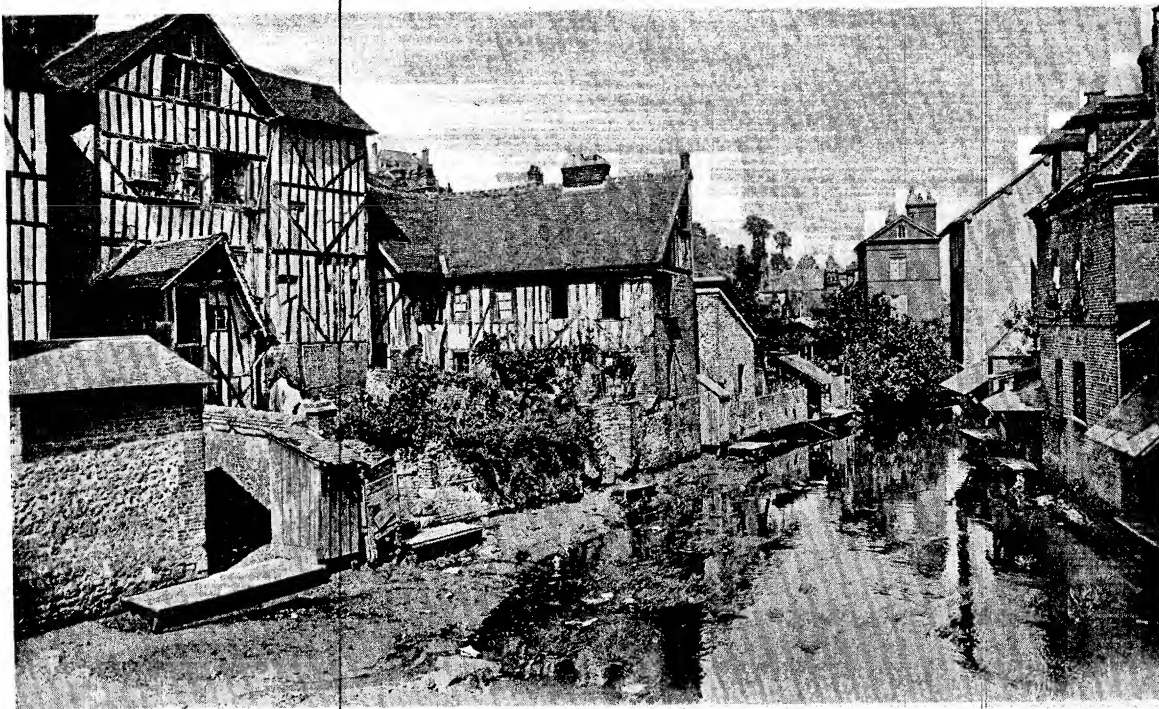


GALLARDON—HOUSE IN RUE LA GRANDE

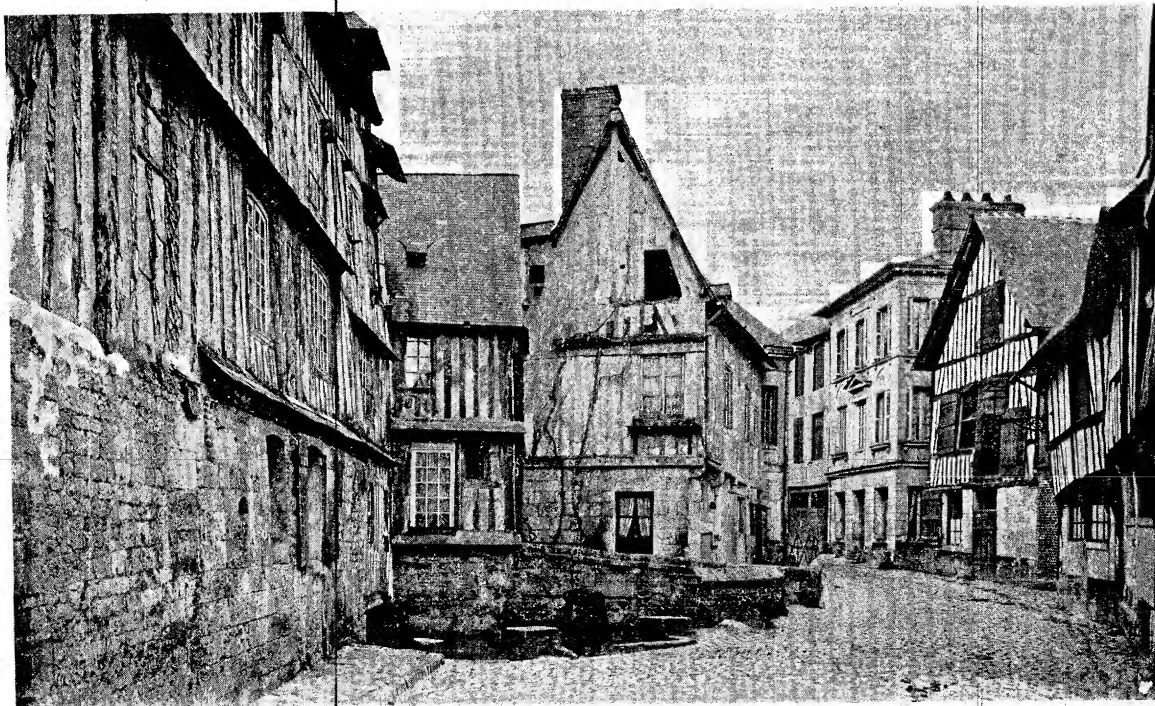


LISEUX—ROOM IN HOUSE IN RUE AUX FÈVRES
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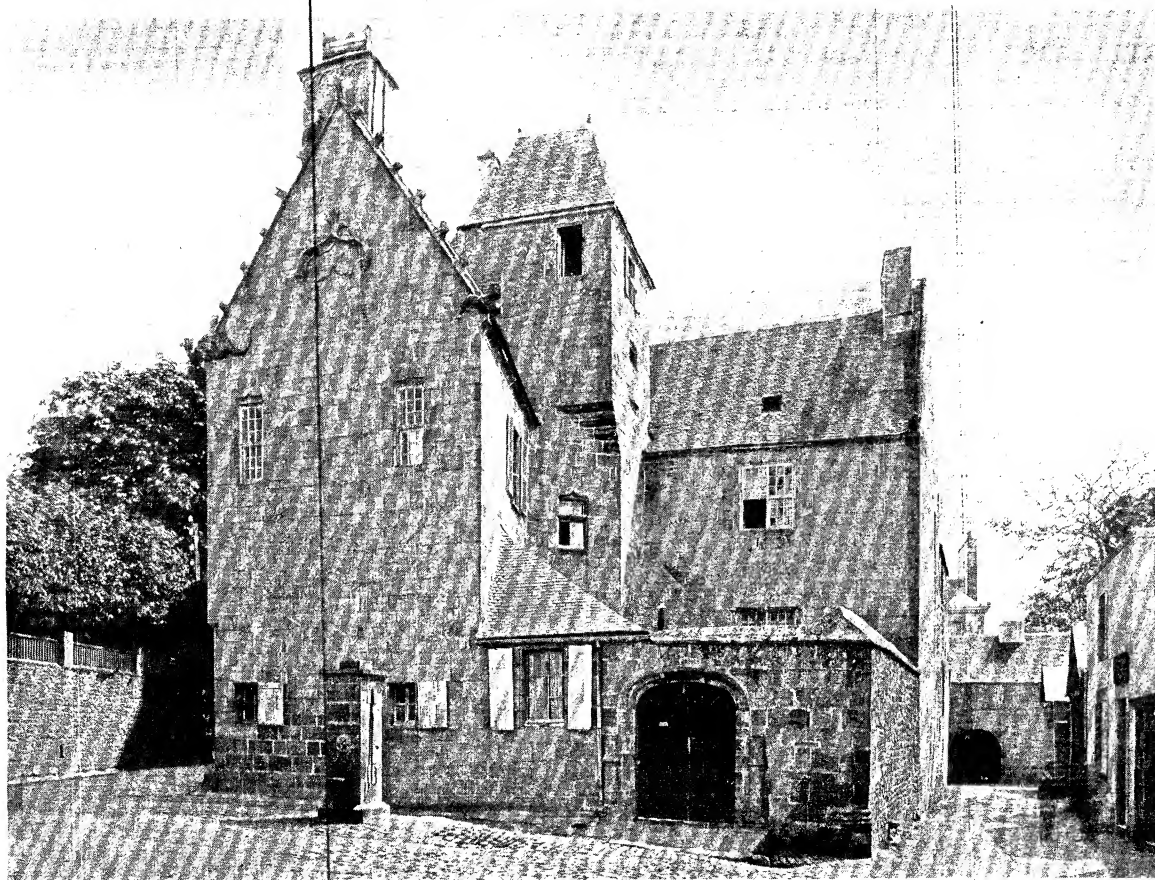
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



LISIEUX—OLD HOUSES NEAR THE PONT DE CAEN



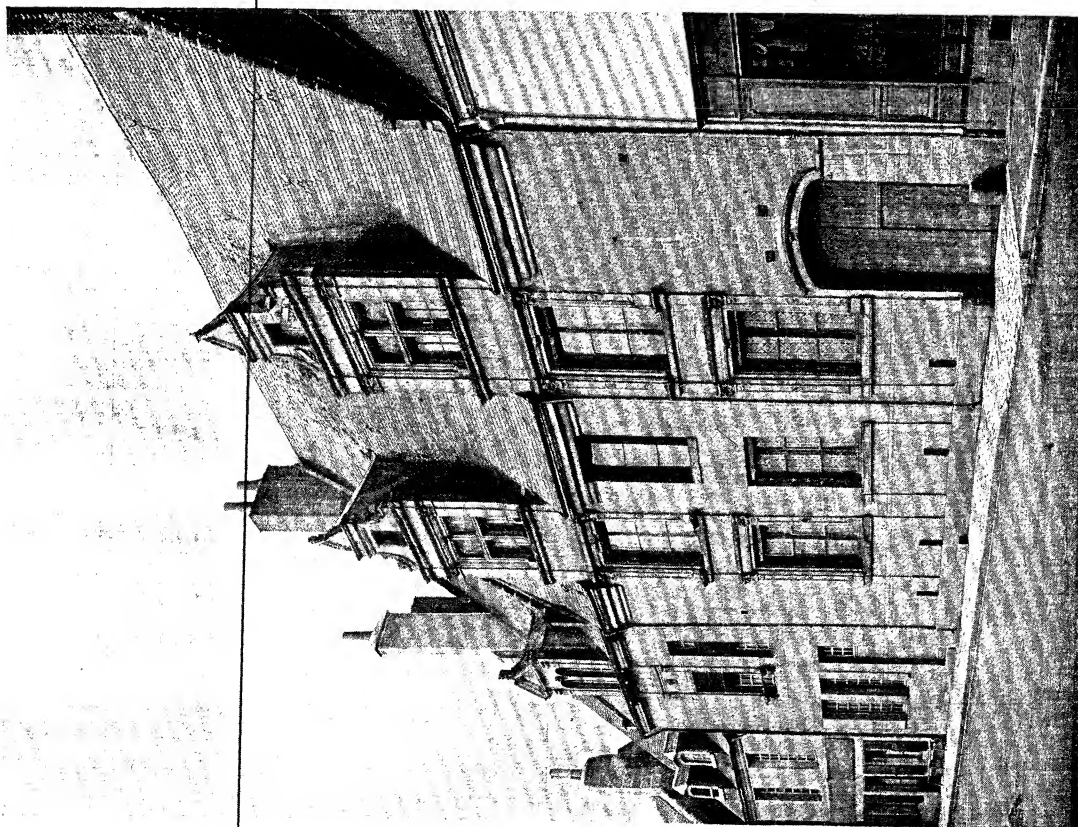
CAUDEBEC-EN-CAUX—OLD HOUSES



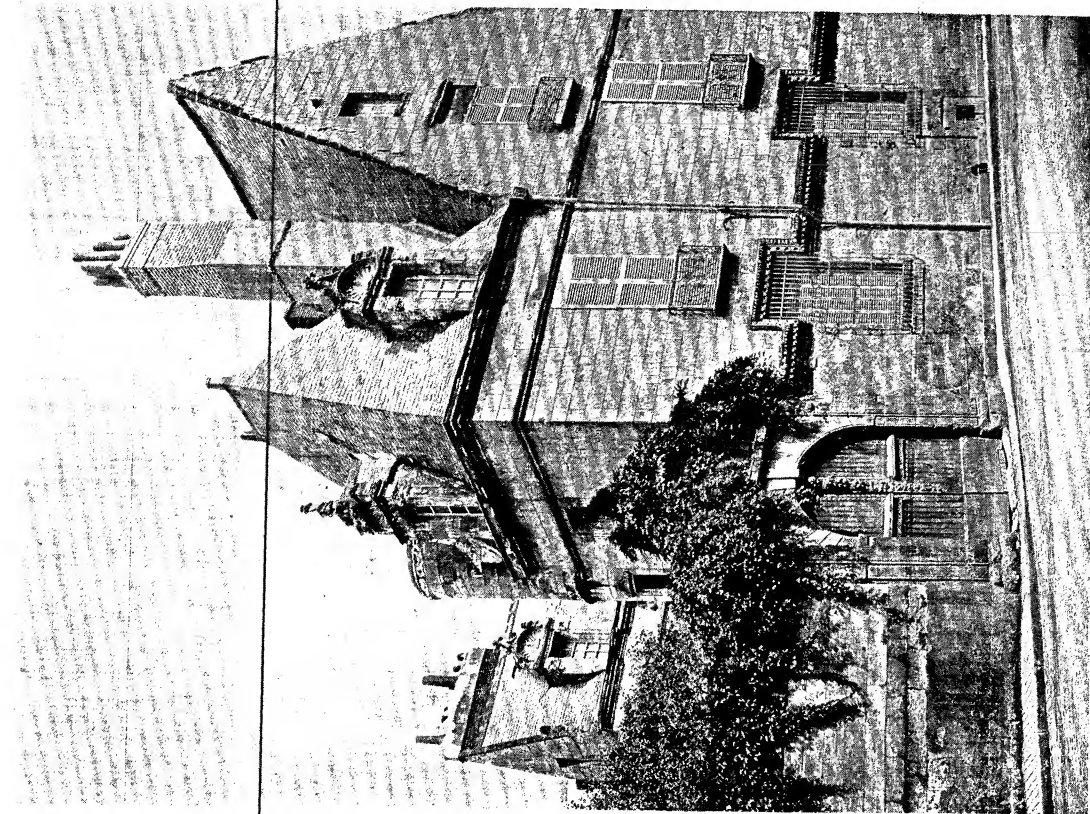
SAINT POL DE LÉON—MAISON CANONIALE



LUYNES—HOUSES ON PLACE DE L'EGLISE

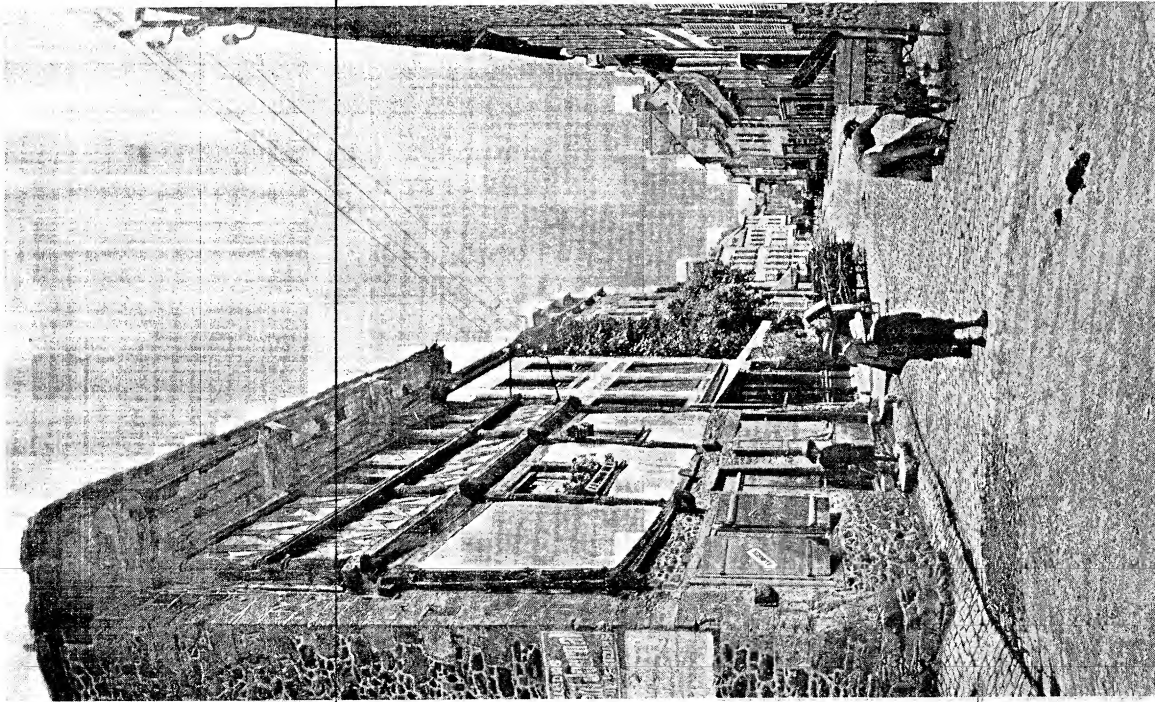


MONTOIRE—HOUSE ON LA GRANDE PLACE

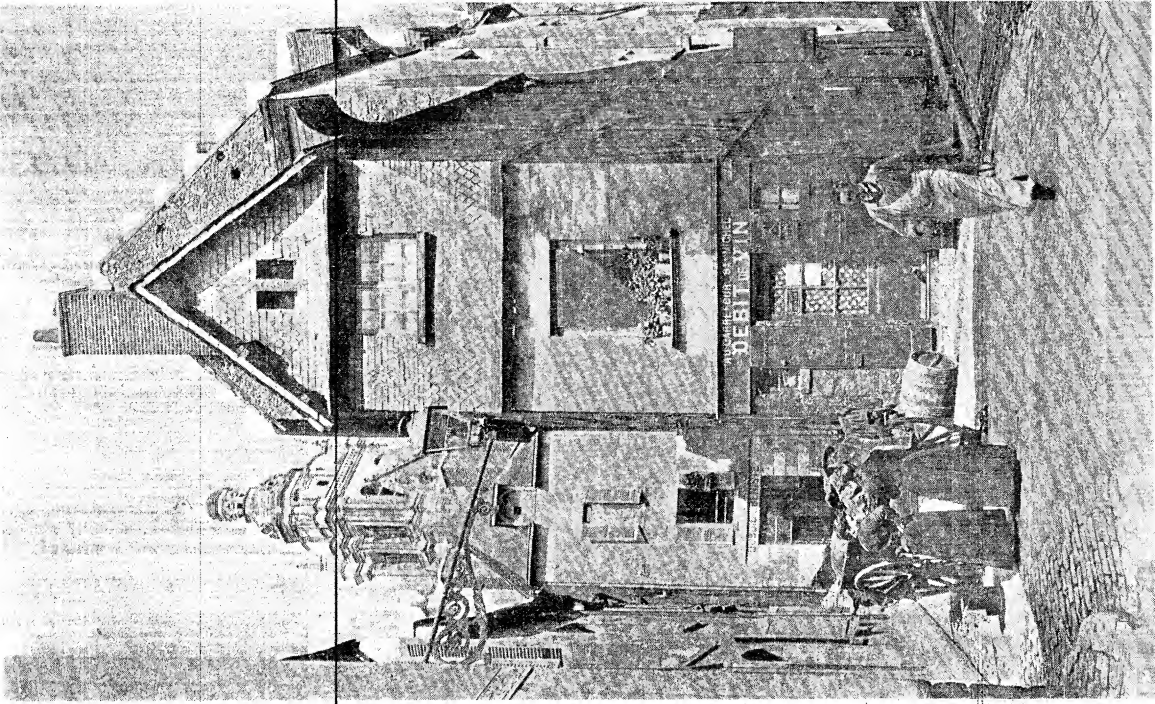


TOURS—HOUSE OF JEAN GALLAND

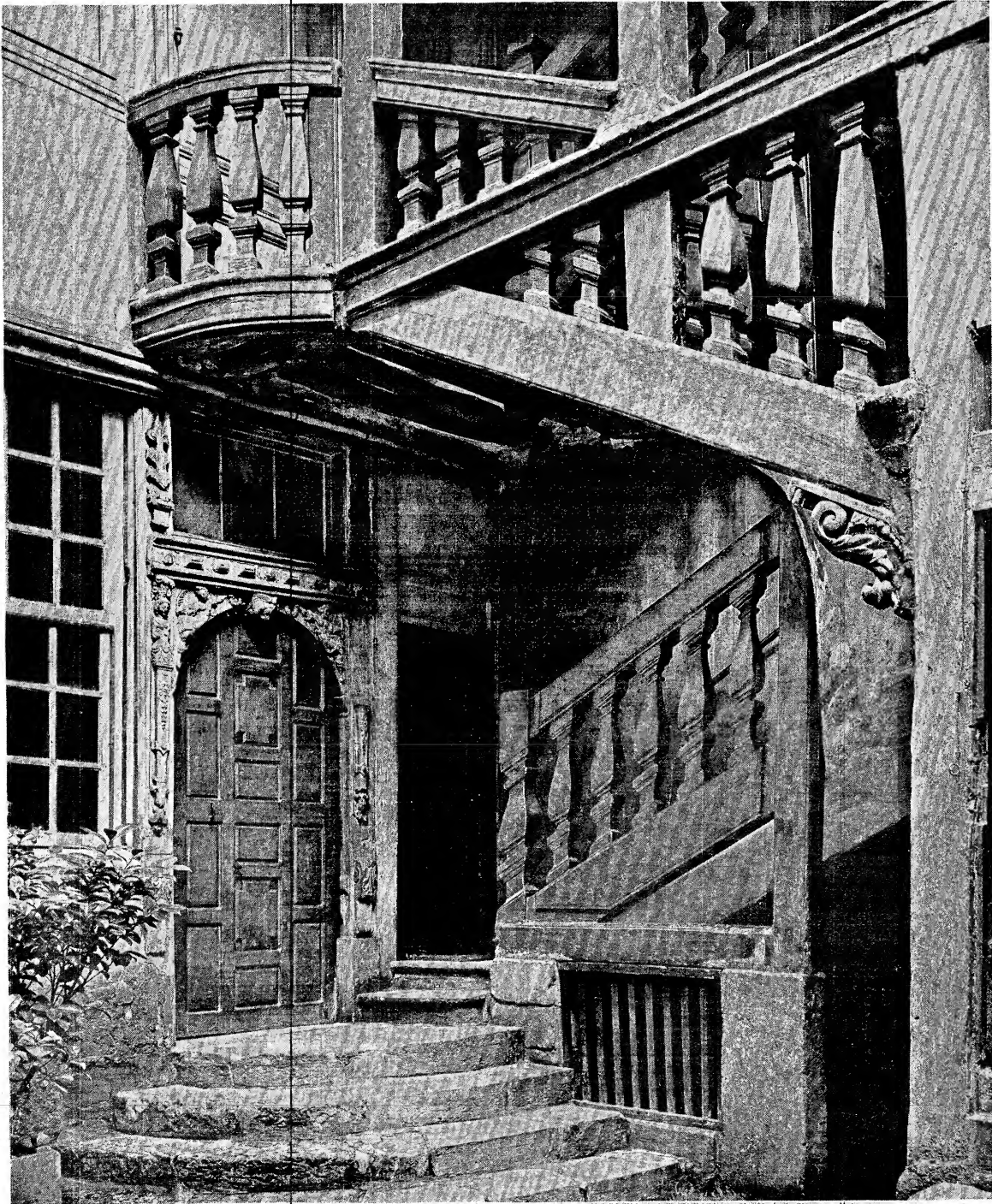




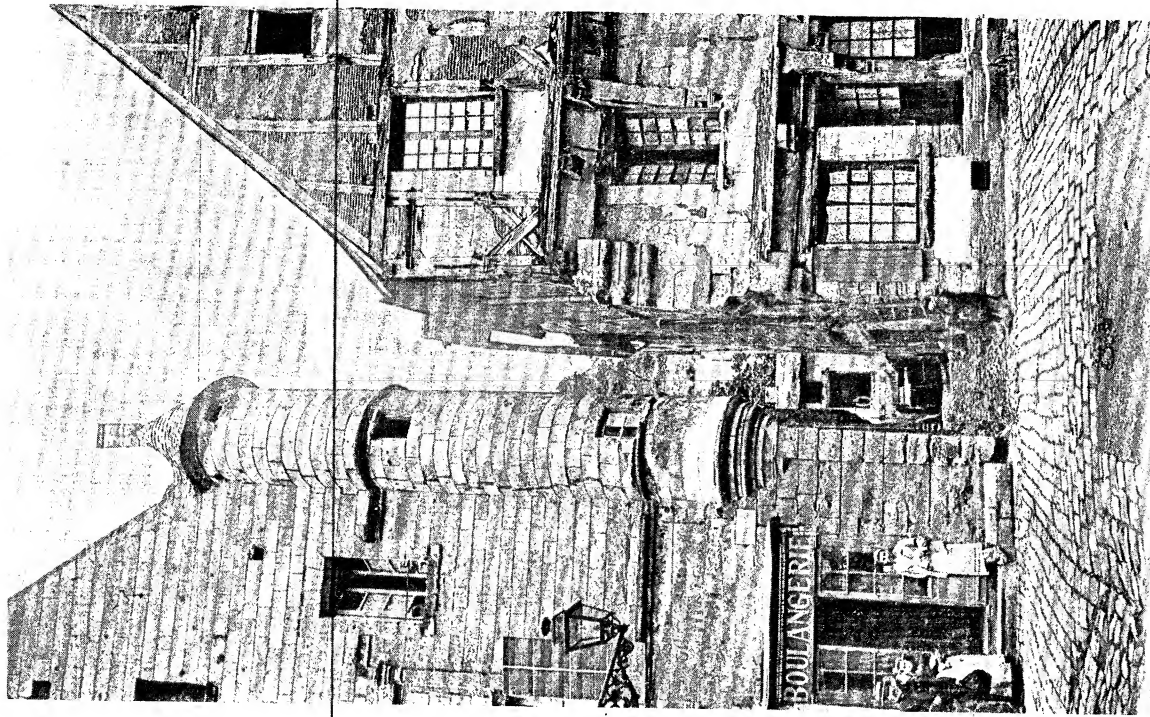
LAMBALLE—OLD HOUSE IN RUE BASSE



BLOIS—HOUSE OF THE XVI CENTURY

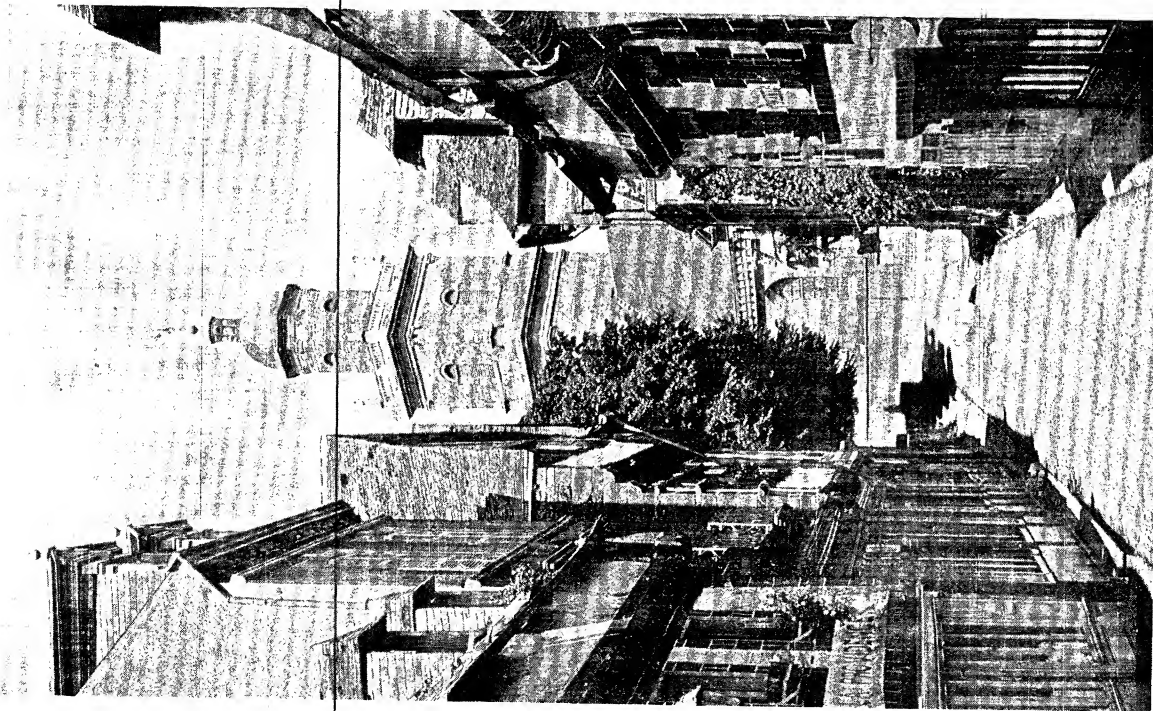


ROUEN—HOUSE, RUE AMPÈRE



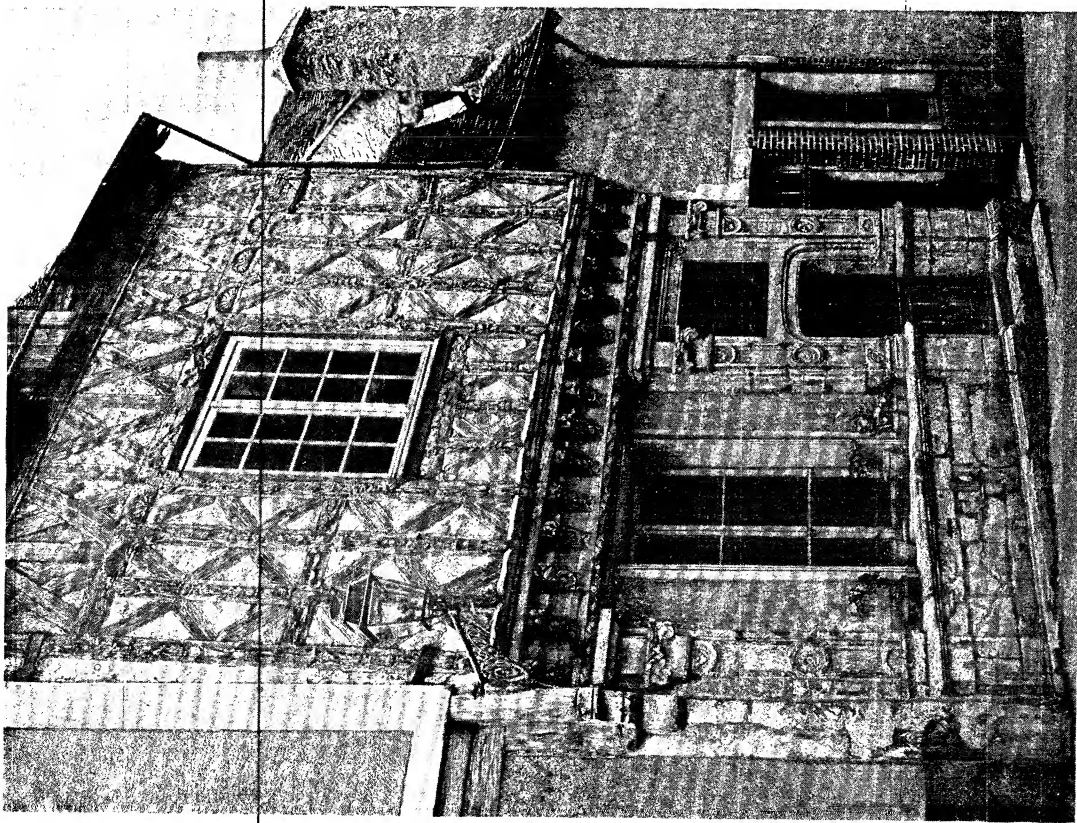
CHINON—OLD HOUSES, RUE VOLTAIRE

40

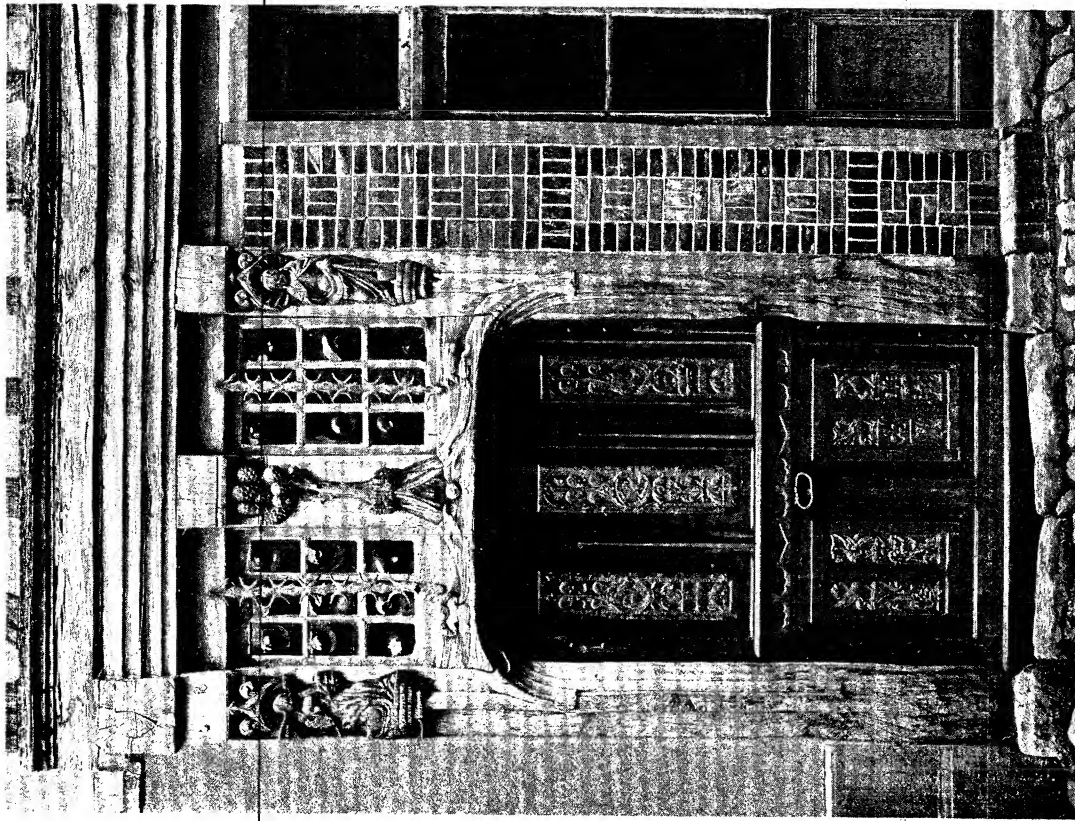


AURAY—RUE AU LAIT

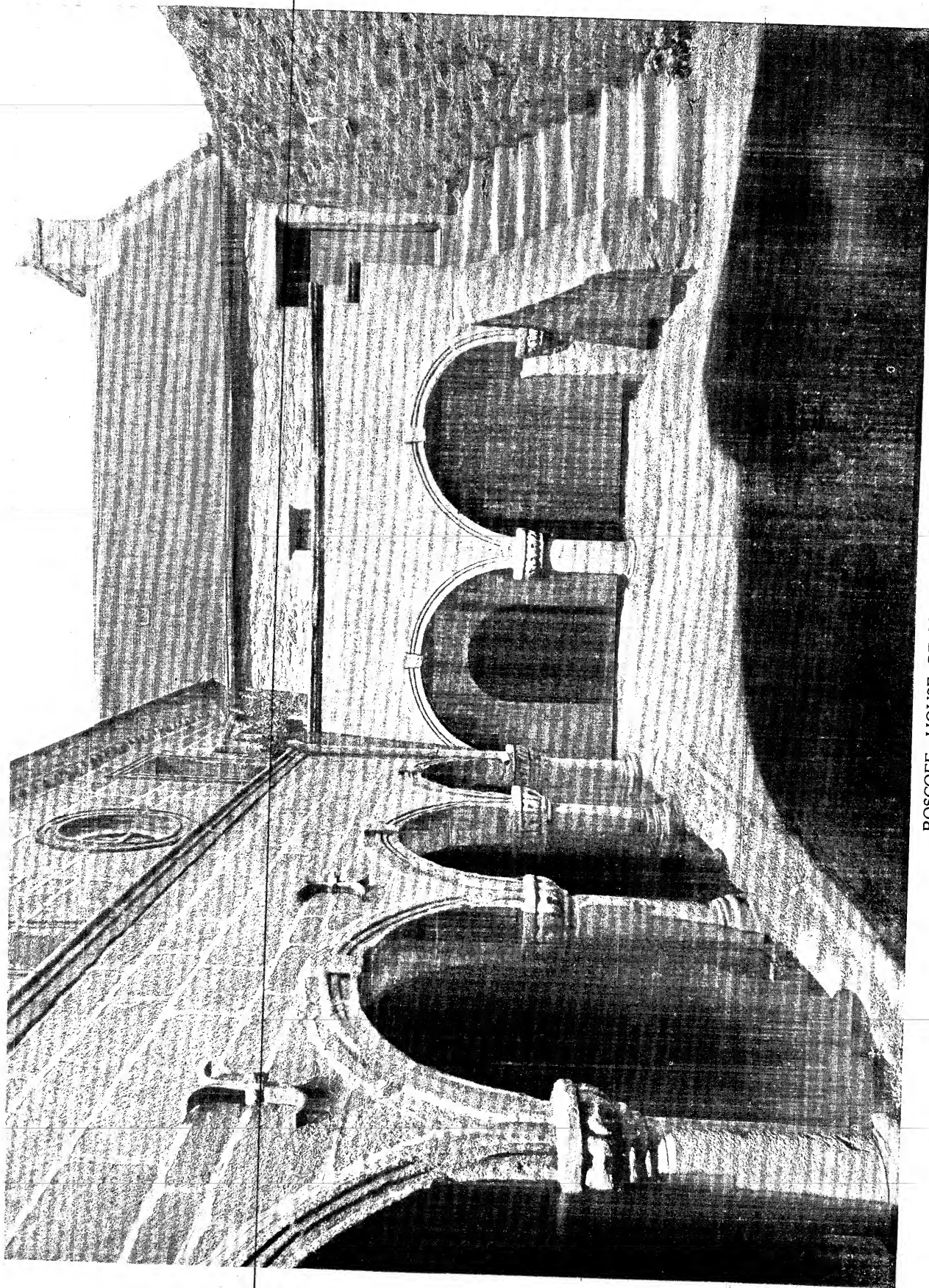
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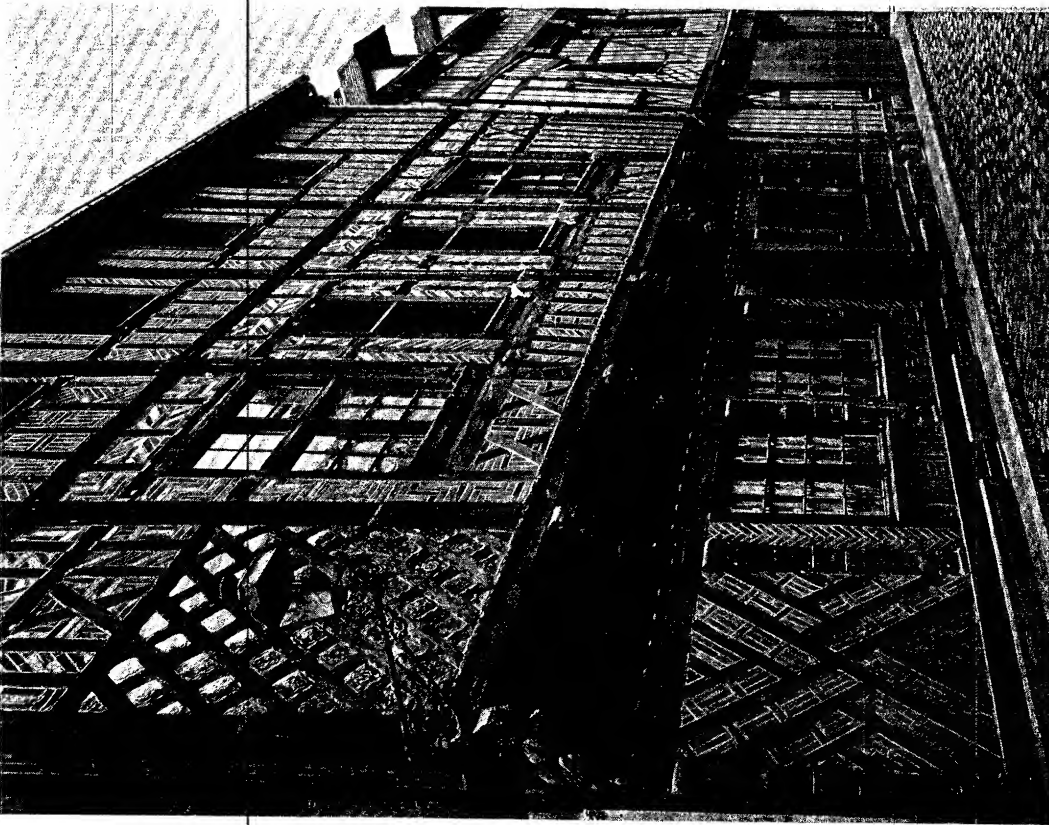
CHATENDUN—HOUSE RUE ST. LUBIN



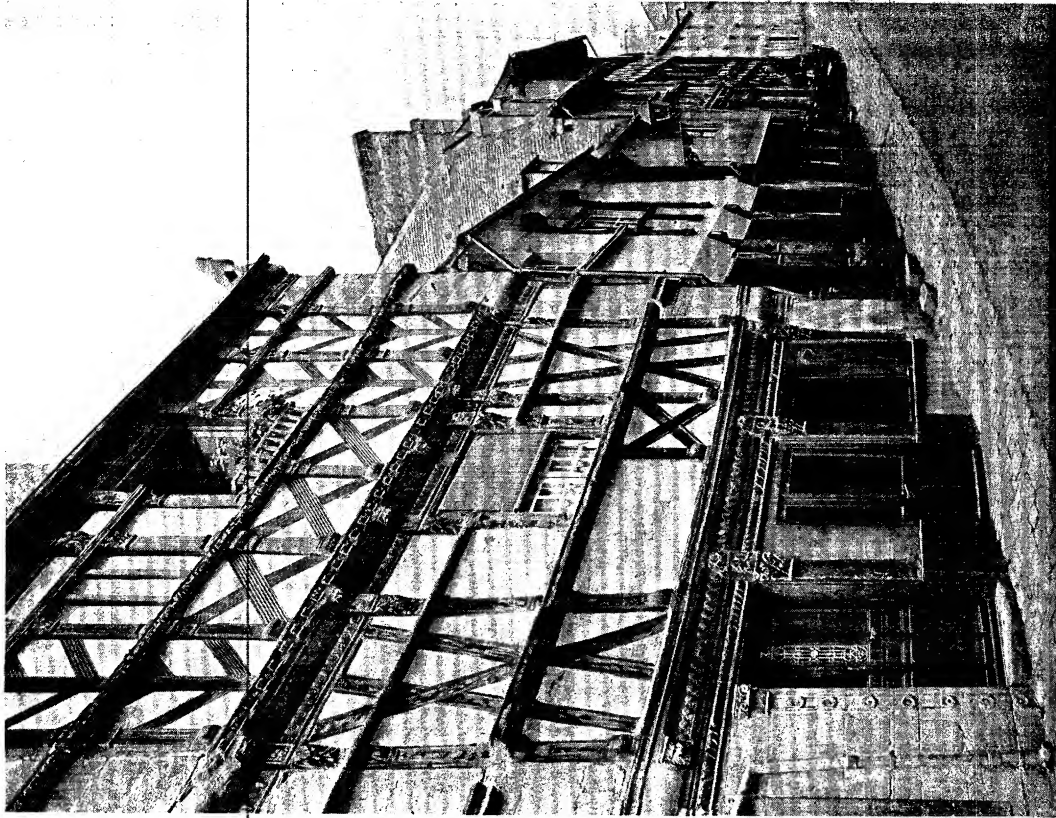
VERNEUIL—HOUSE RUE DES TANNERIES



ROSCOFF—HOUSE OF MARIE STUART
42



BEAUVAIS—HOUSE IN RUE SAINT LAURENT



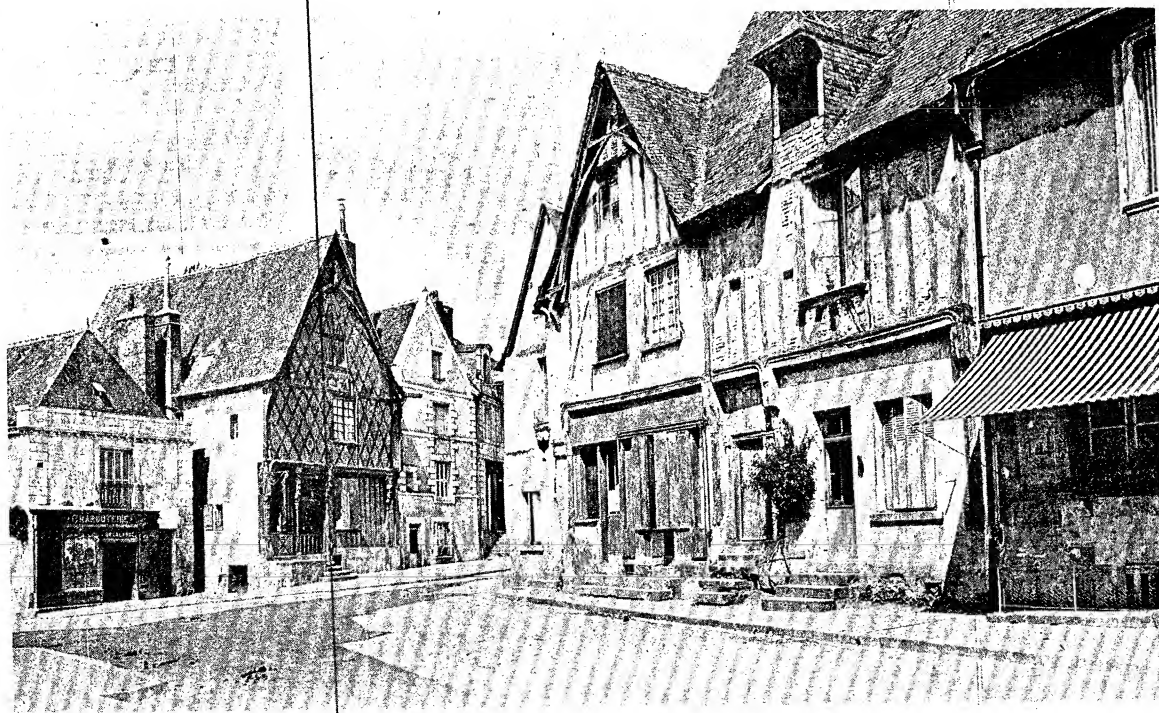
SAINT-BRIEUX—HOUSES, RUE FARDEL

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

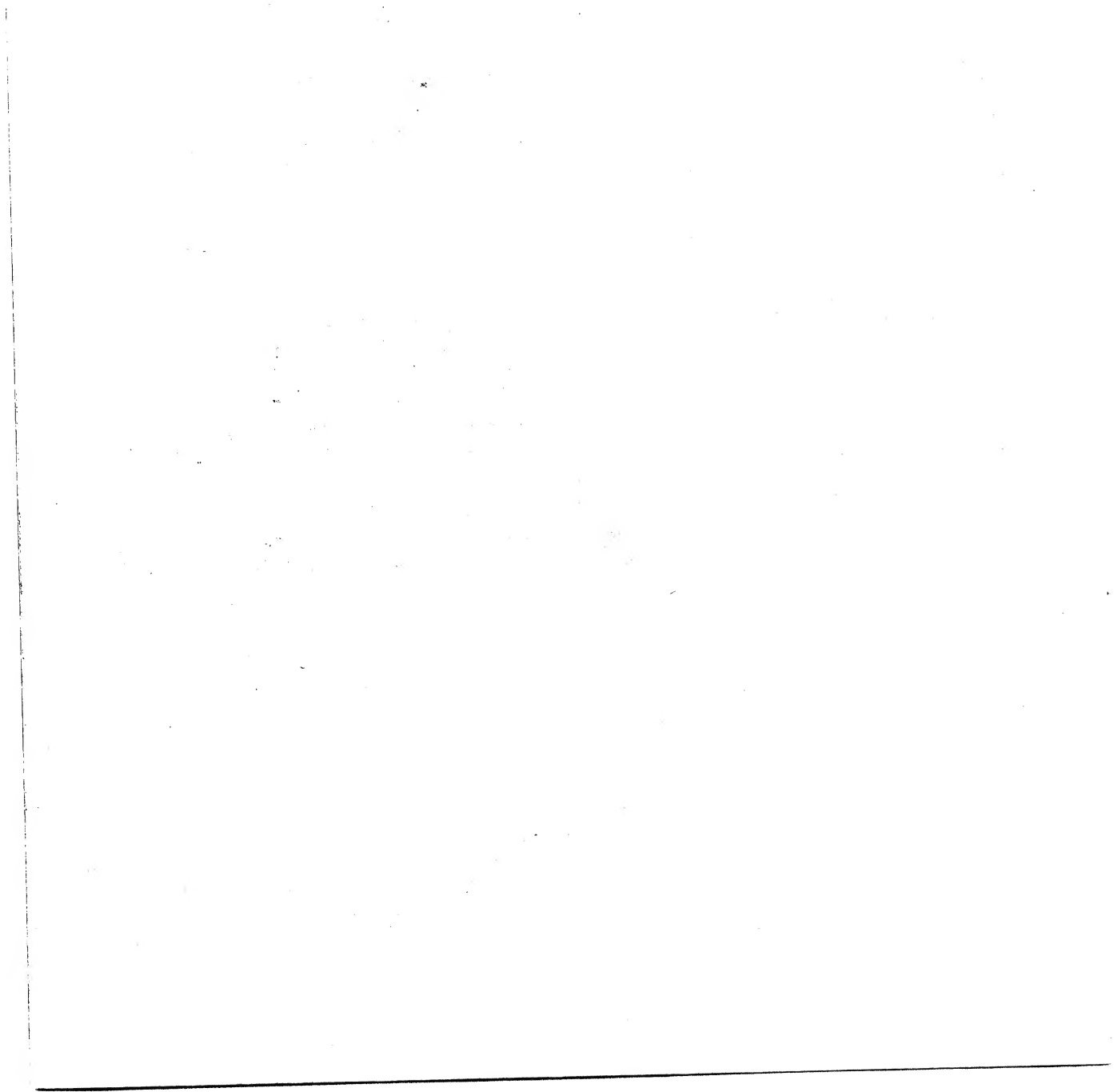
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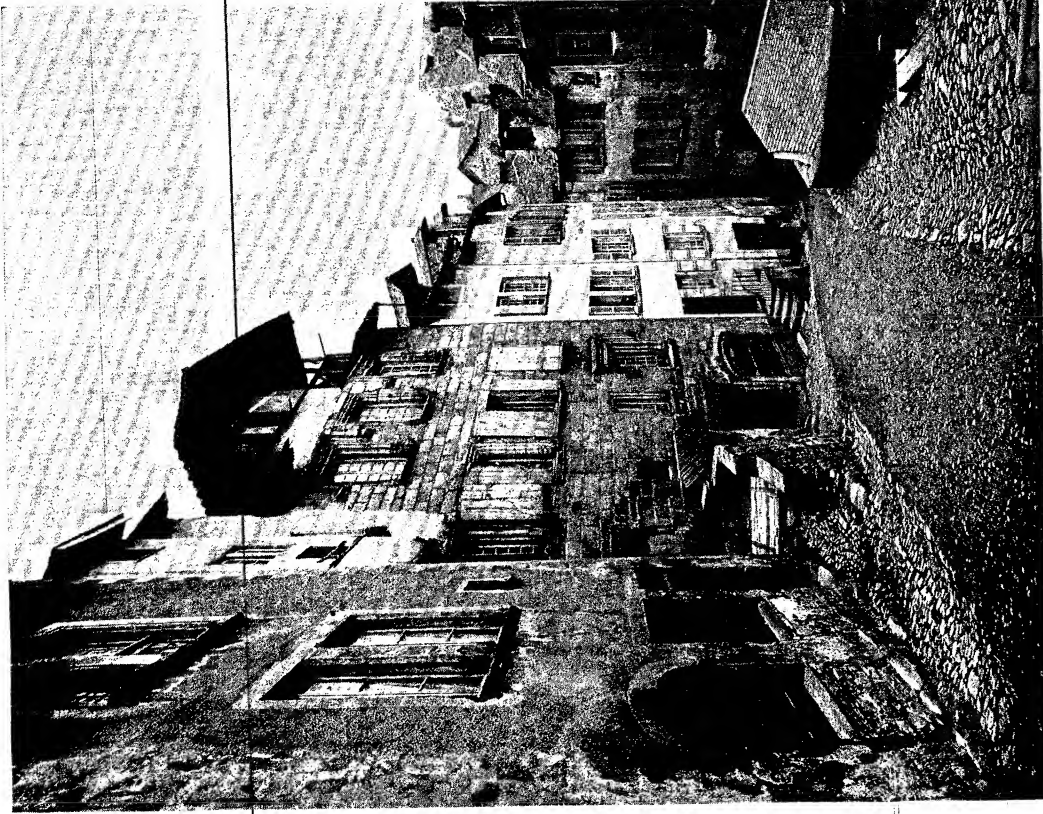


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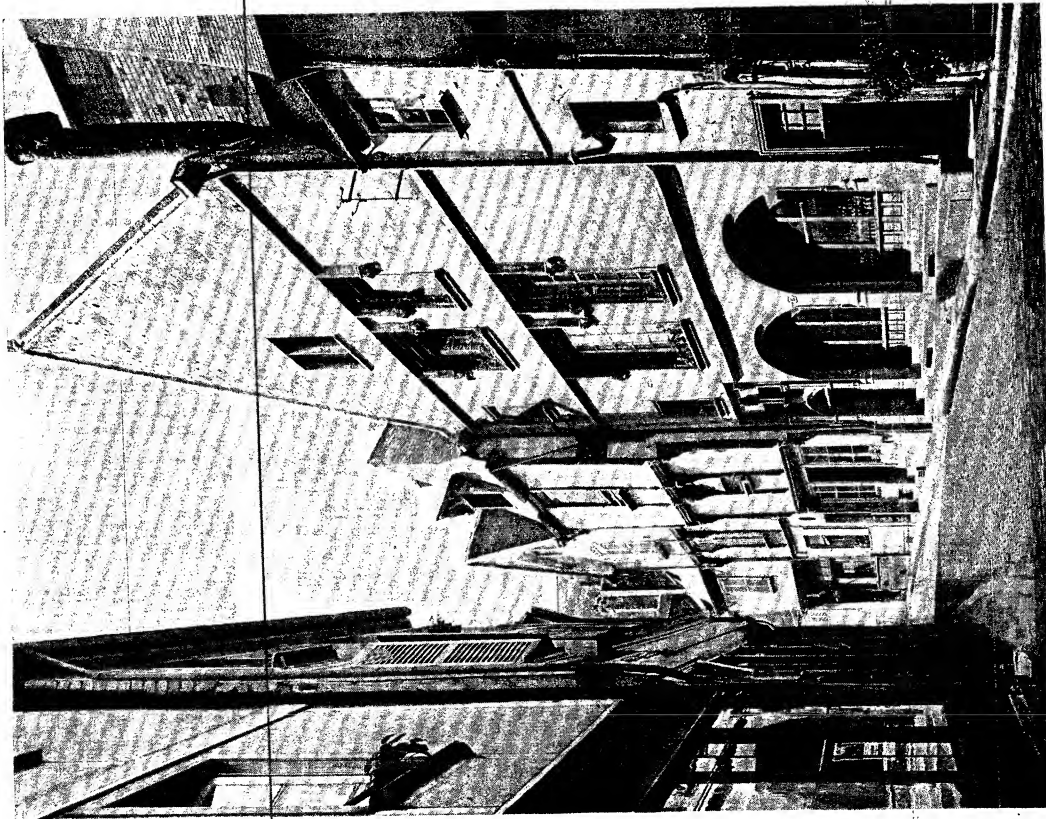


LUYNES (INDRE-ET-LOIRE) VILLAGE STREET

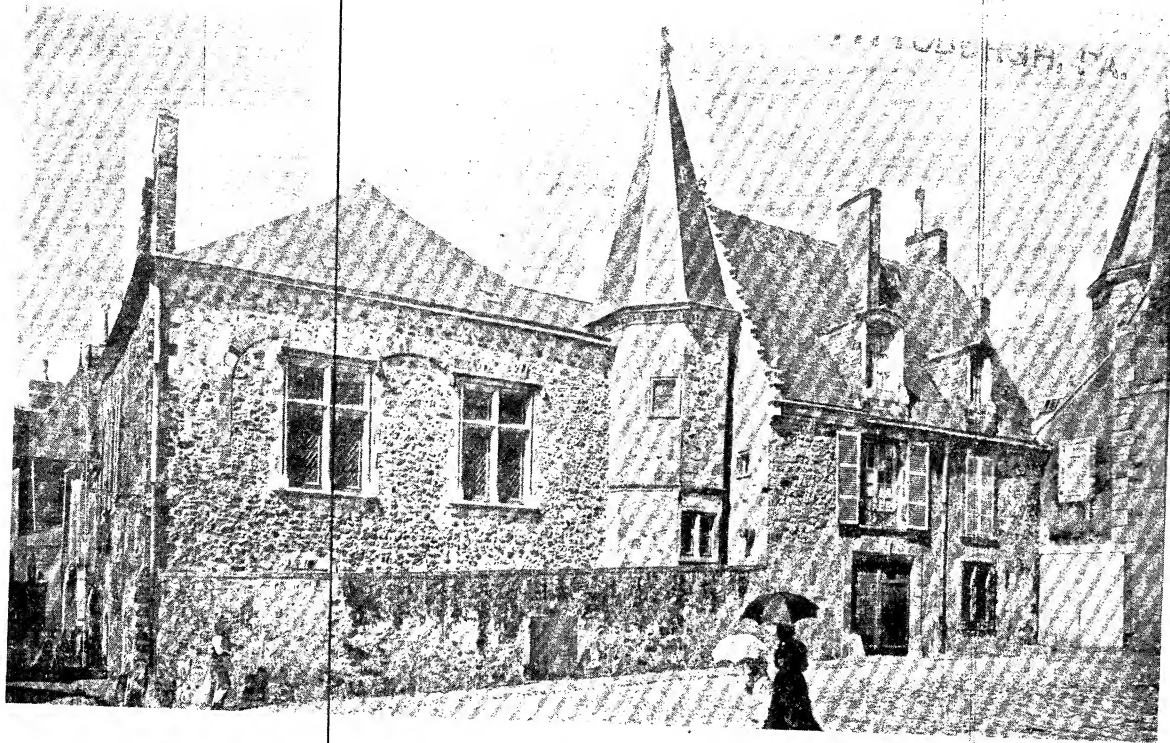




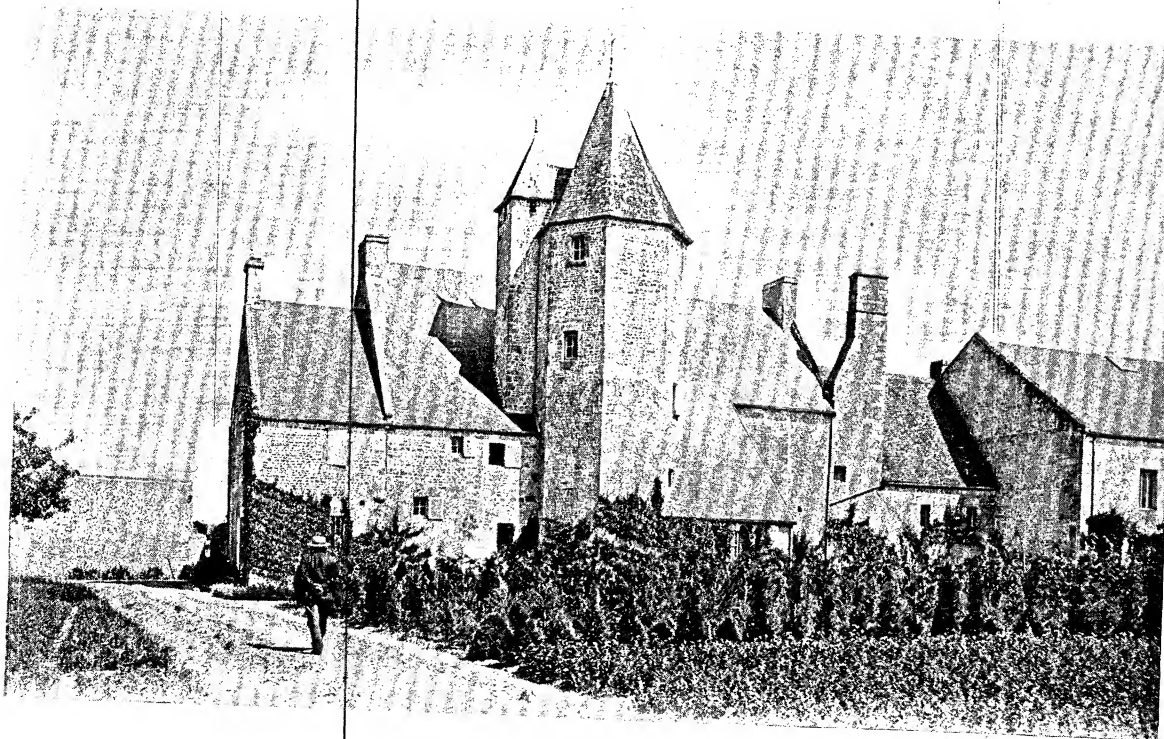
TULLE—RUE D'ALVERGE



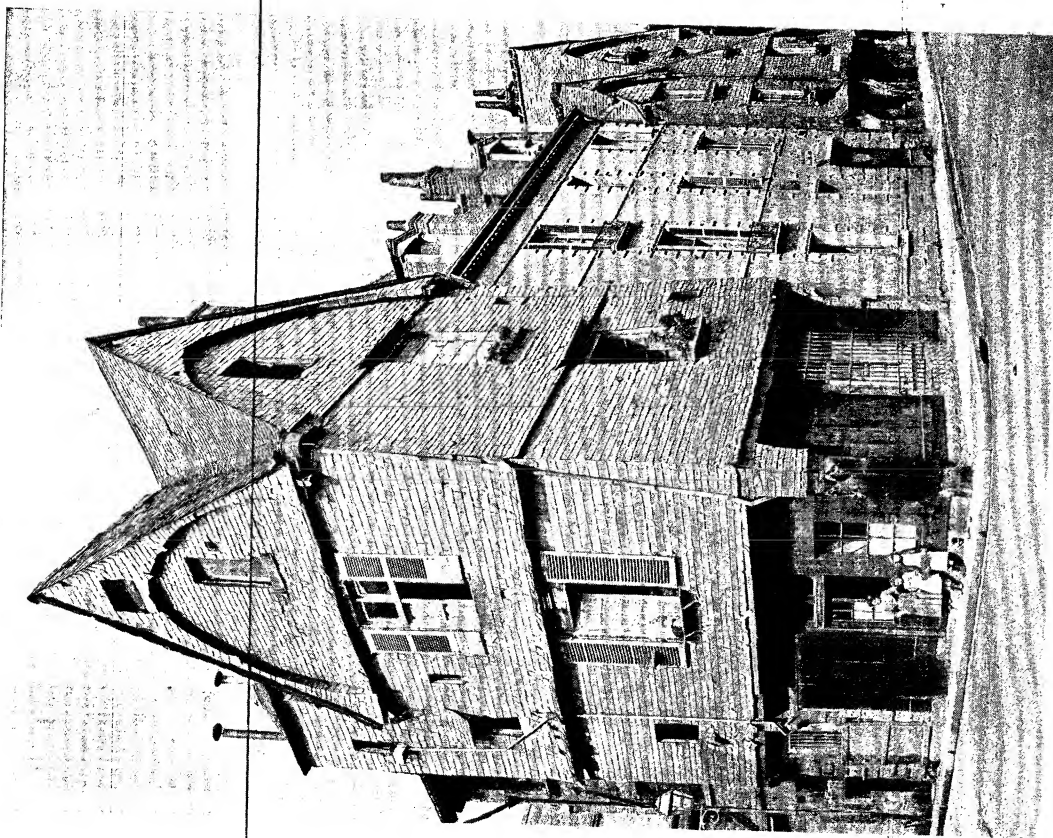
BOURGES—HOUSE OF GUILLAUME PELVOYSIN



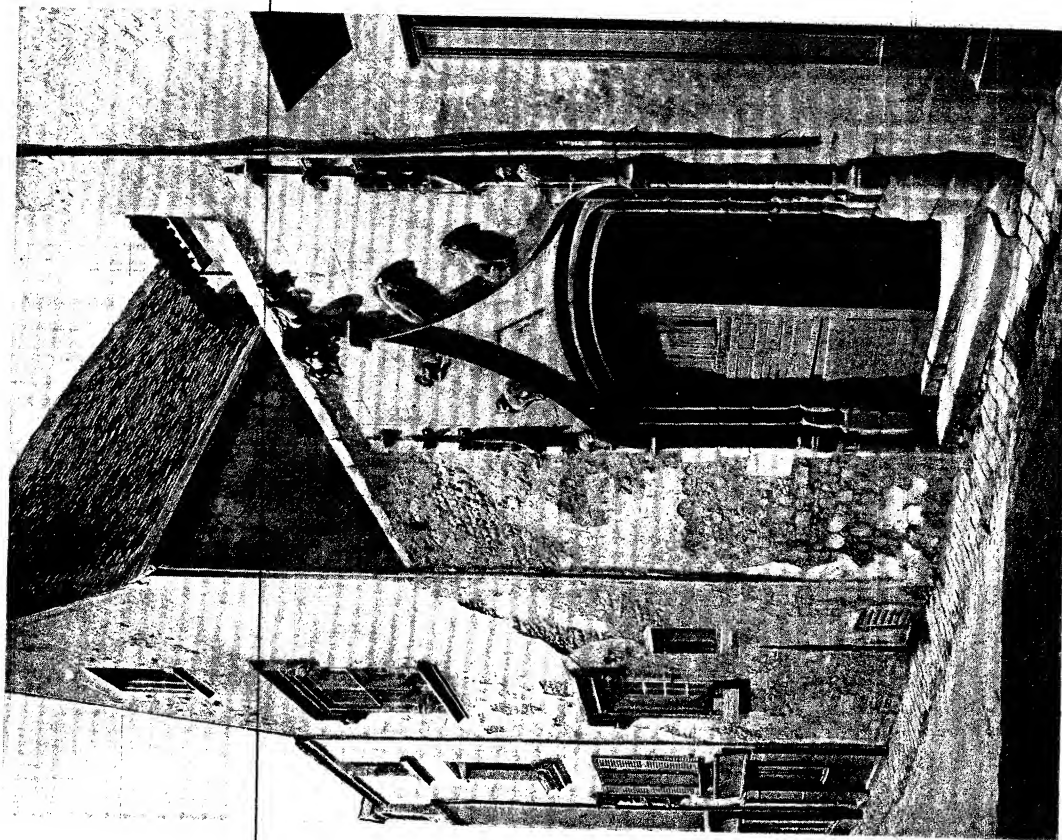
LE MANS—MAISON SCARRON



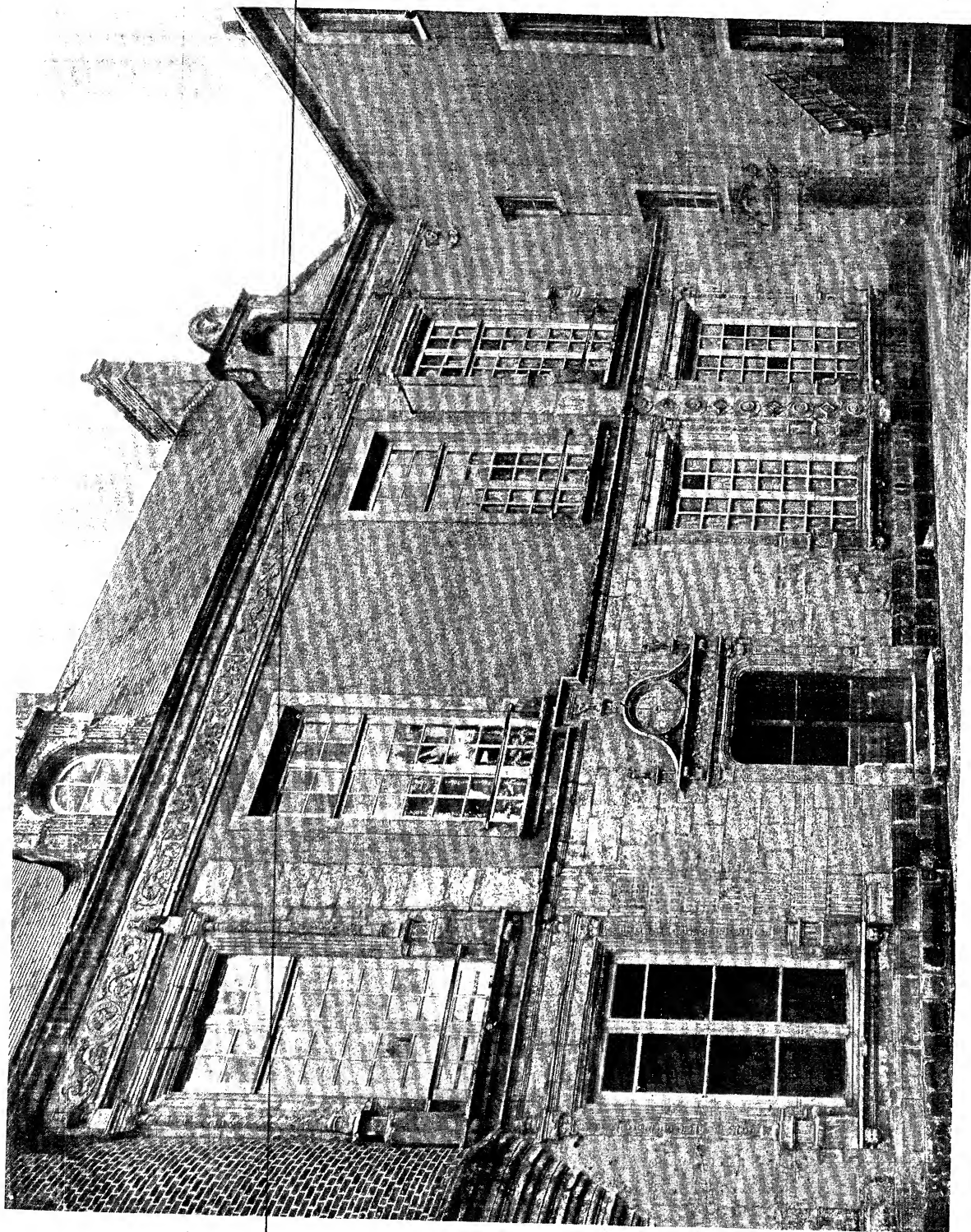
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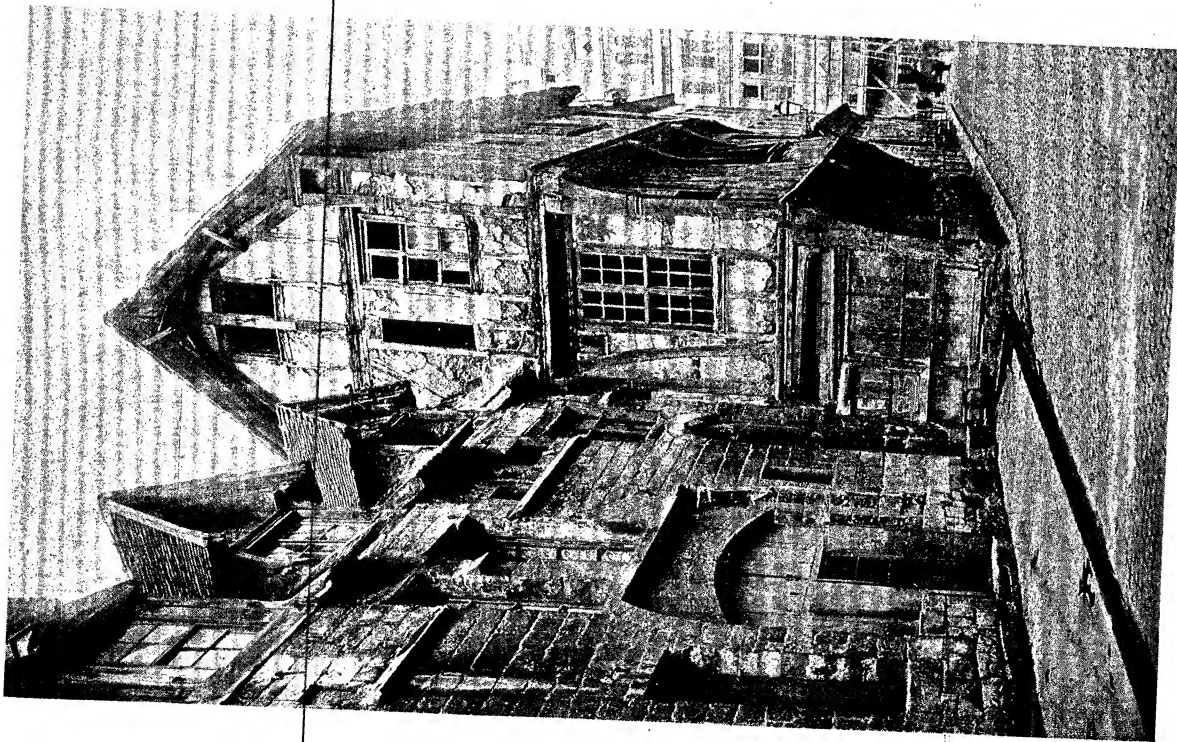
TOURS—HOUSES ON PLACE FOIRE-LE-ROI



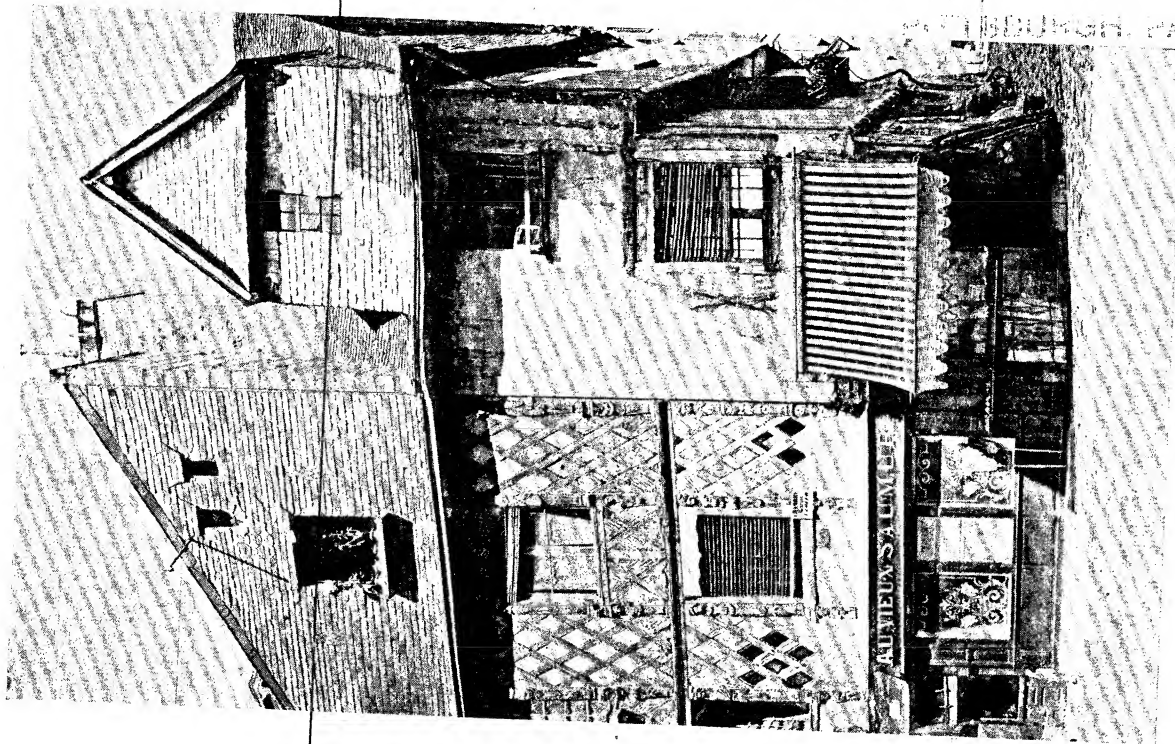
POITIERS—LOGIS DE LA GRANDE BARRE



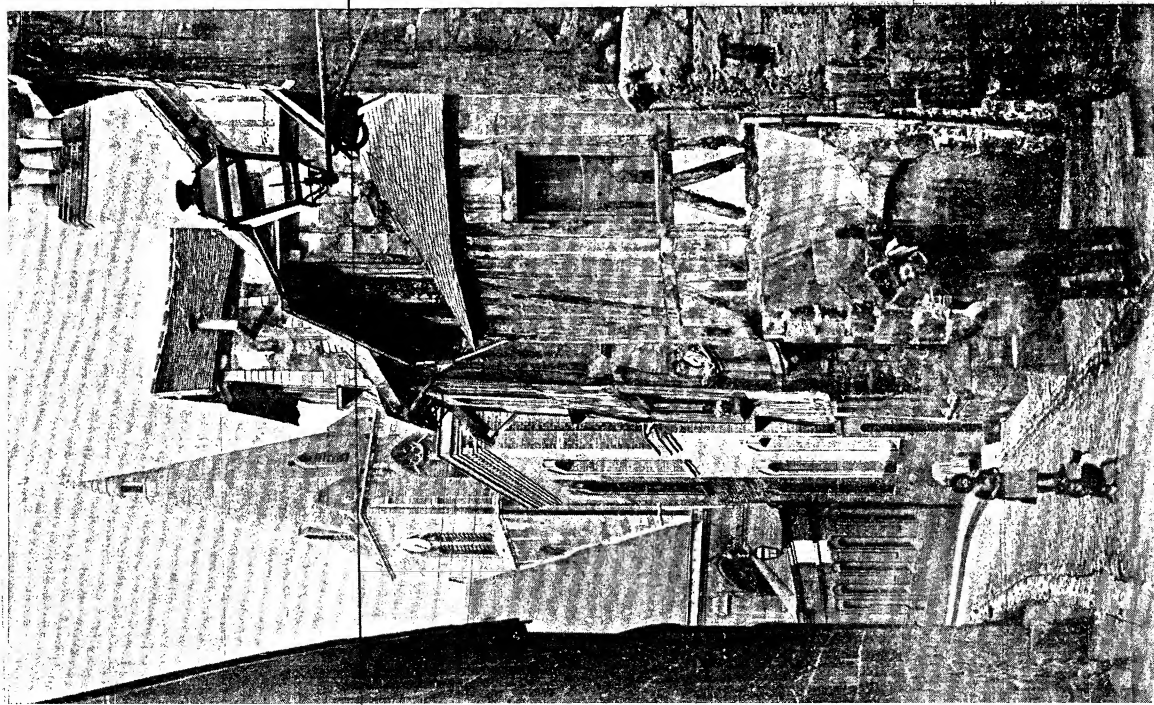
ETAMPES—HOUSE OF ANNE DE PISSELEU



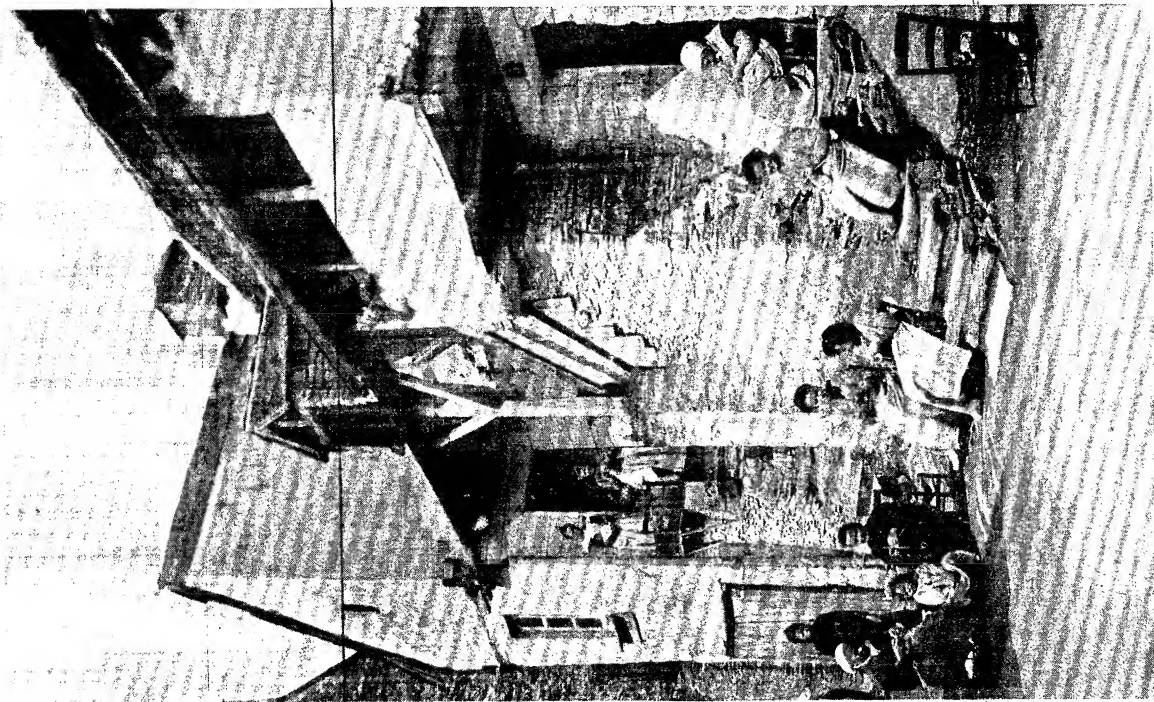
ROUEN—HOUSE OF THE XV CENTURY



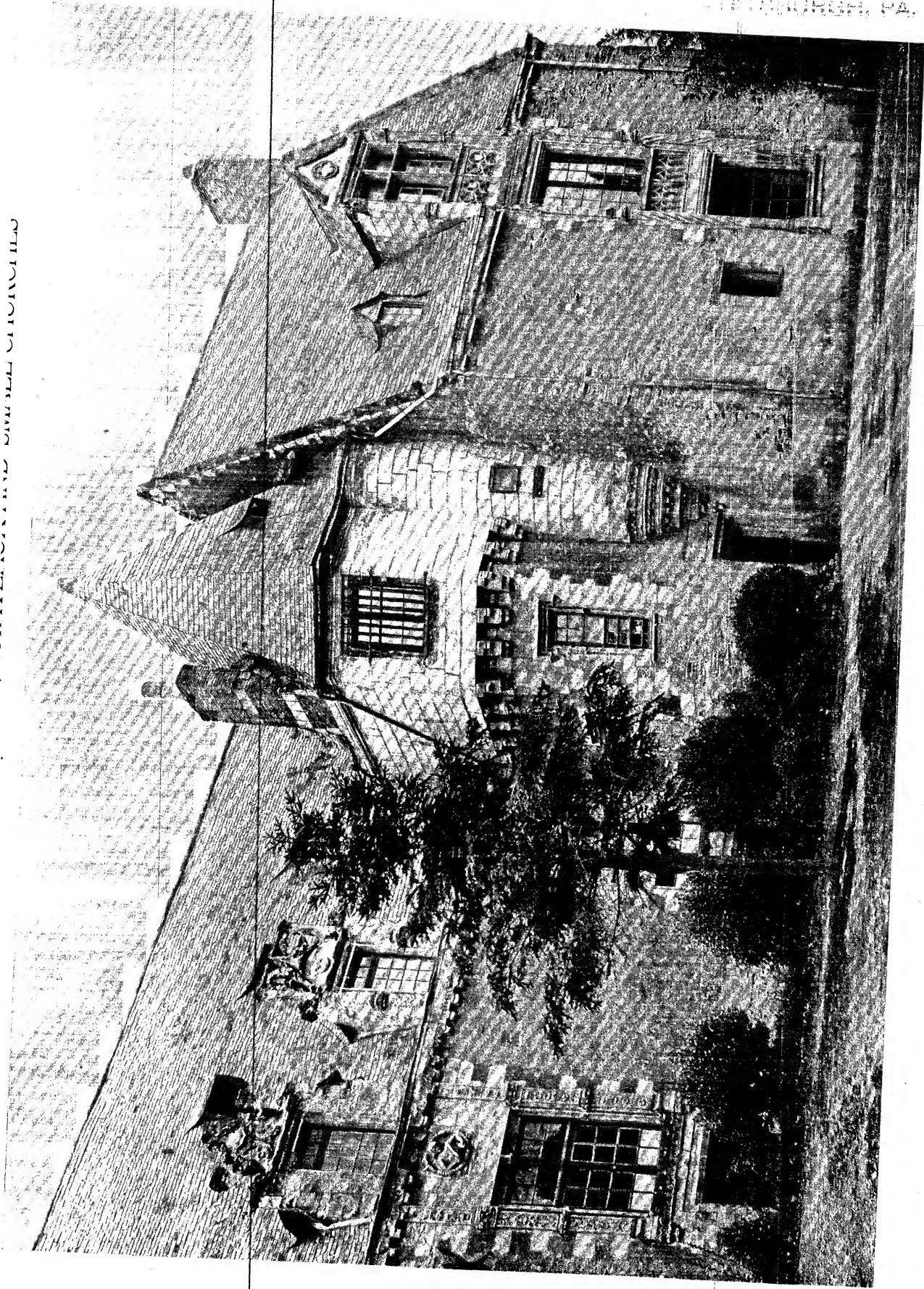
SAUMUR—OLD HOUSES, RUE DACIER



ROUEN—RUE DES MATELAS



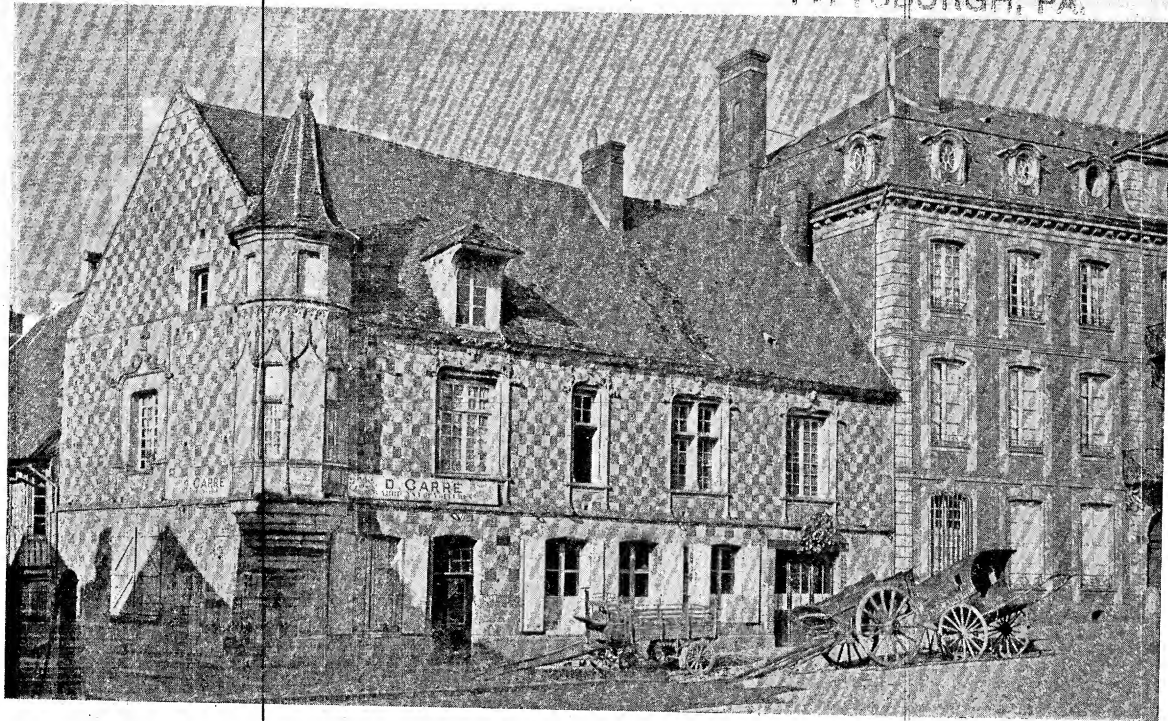
VITRÉ—OLD HOUSES, RUE PUIITS-PESÉ



ANGERS—MAISON DE LA VÔTE
51

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

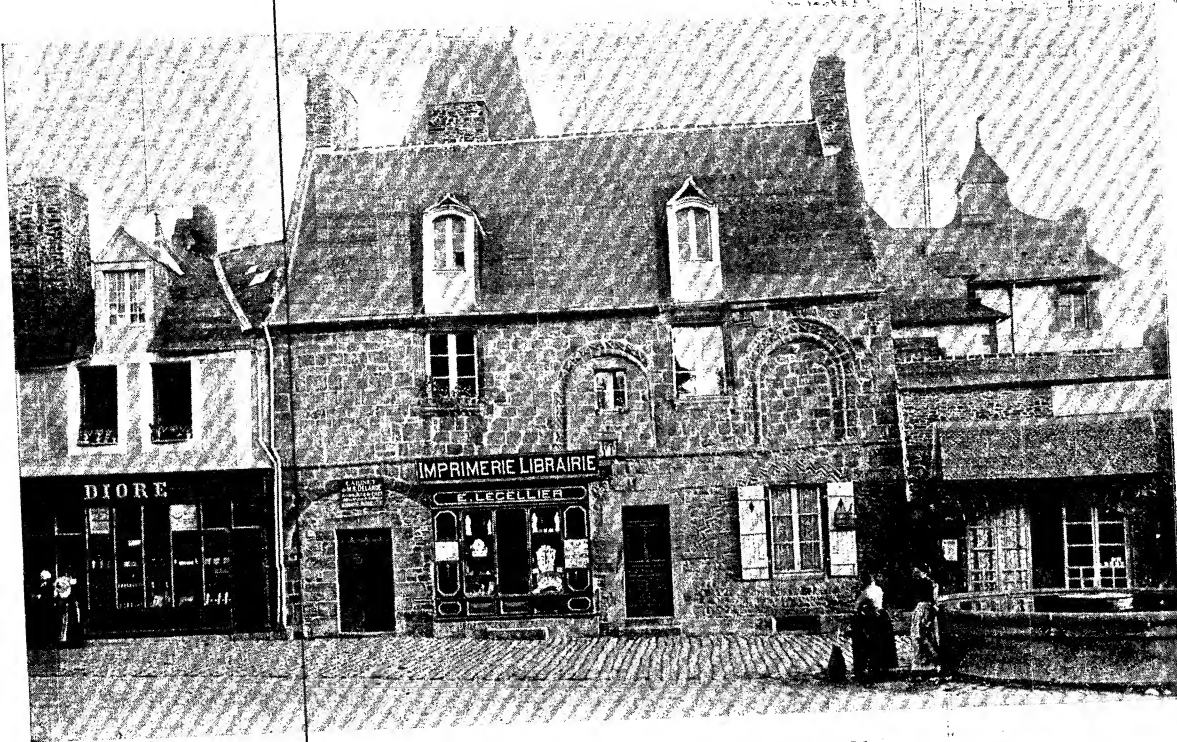
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VERNEUIL—OLD HOUSE IN RUE DU CANON



PAIMPOL—ANCIENT ABBEY OF BEAUPORT

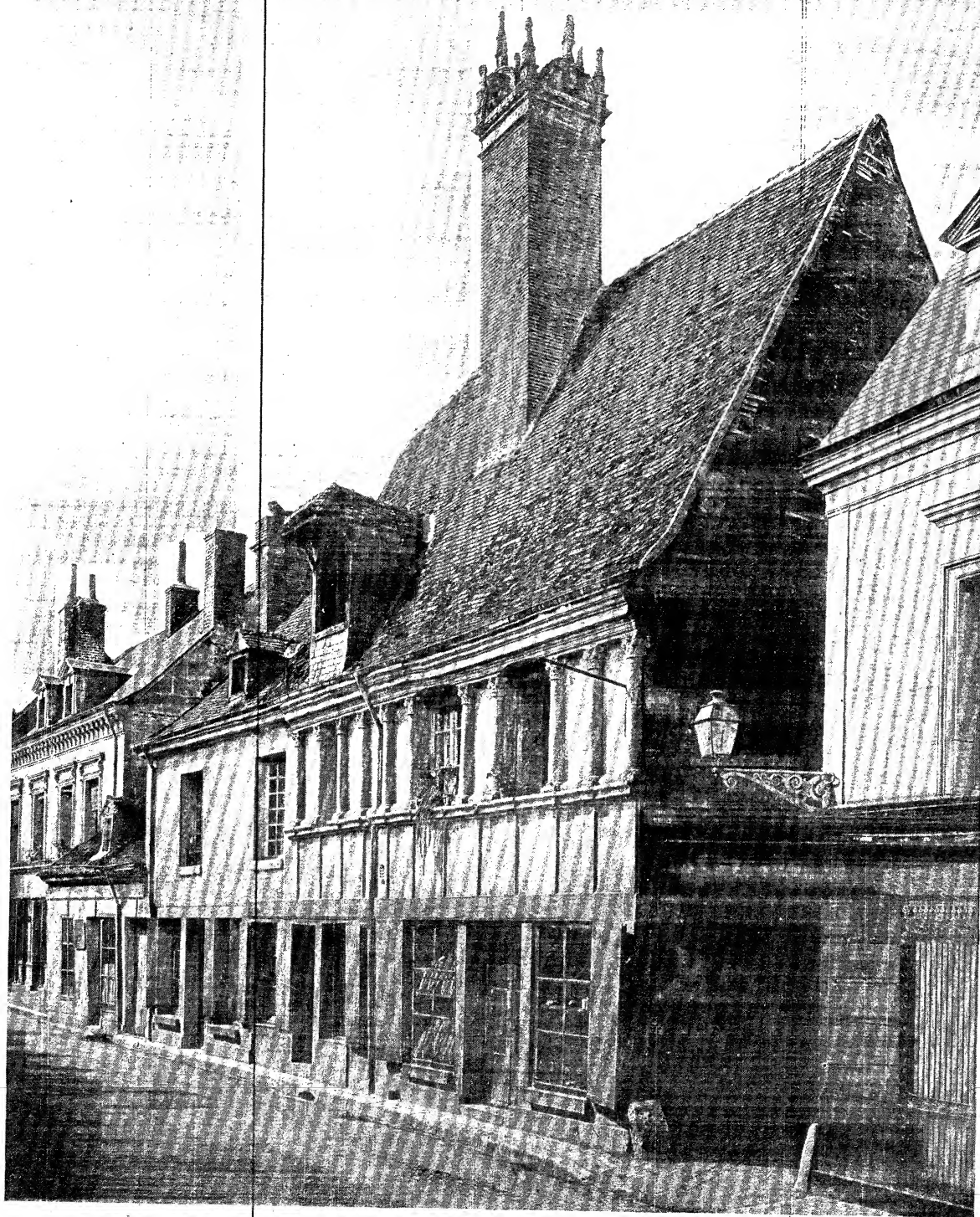


DOL—MAISONS DES PLAIDS, XV CENTURY

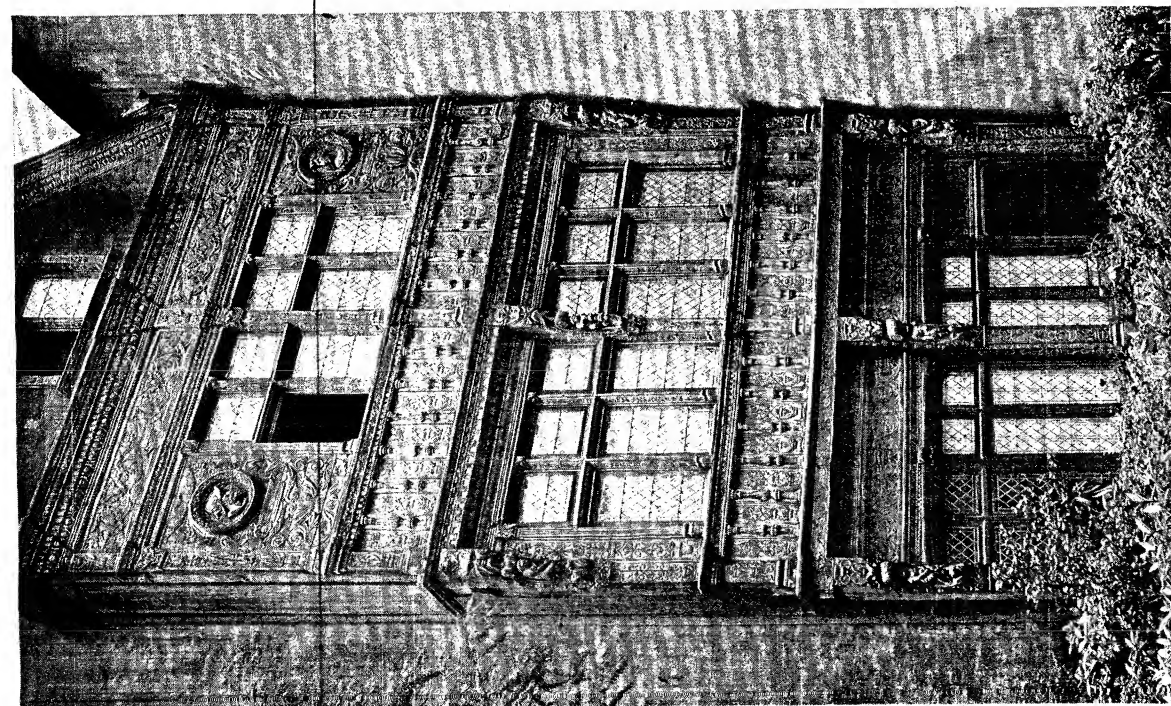


LAMBALLE—HOUSES OF THE XVI CENTURY

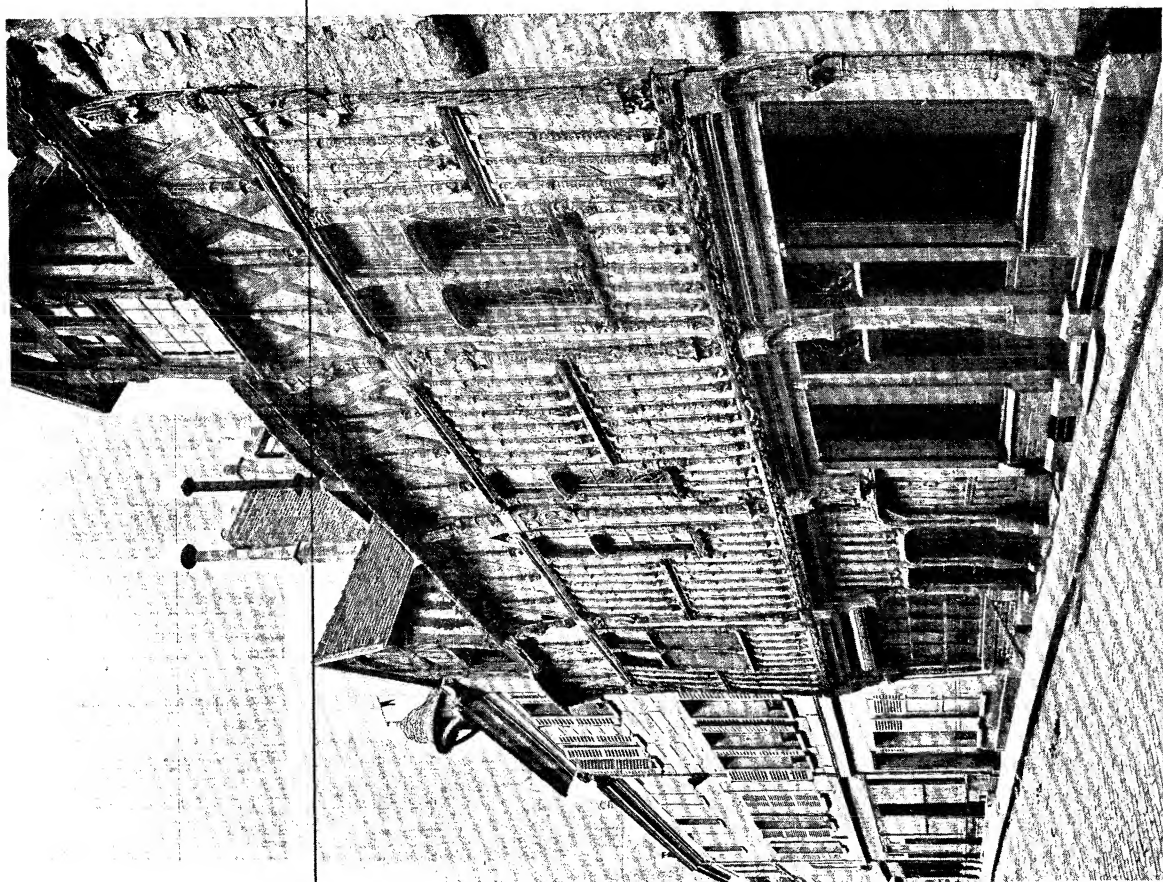
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MONTOIRE—MAISON FAUBOURG SAINT OUSTRILLE



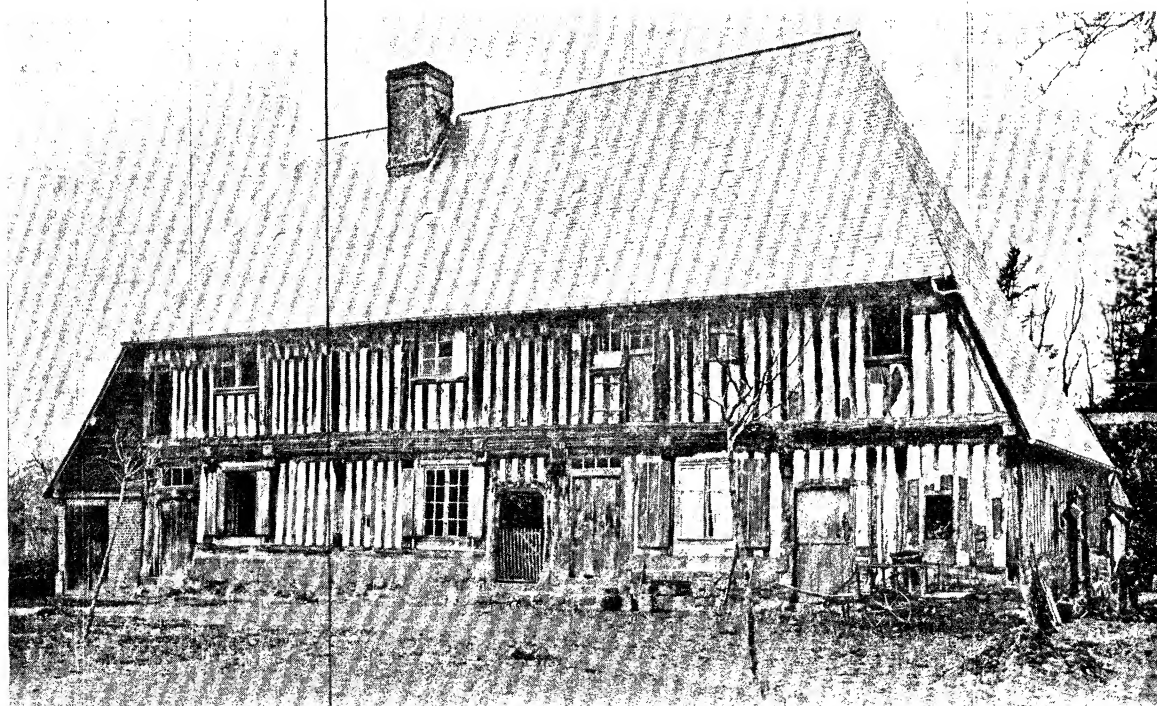
ROUEN—HOUSE OF DIANA OF POITIERS



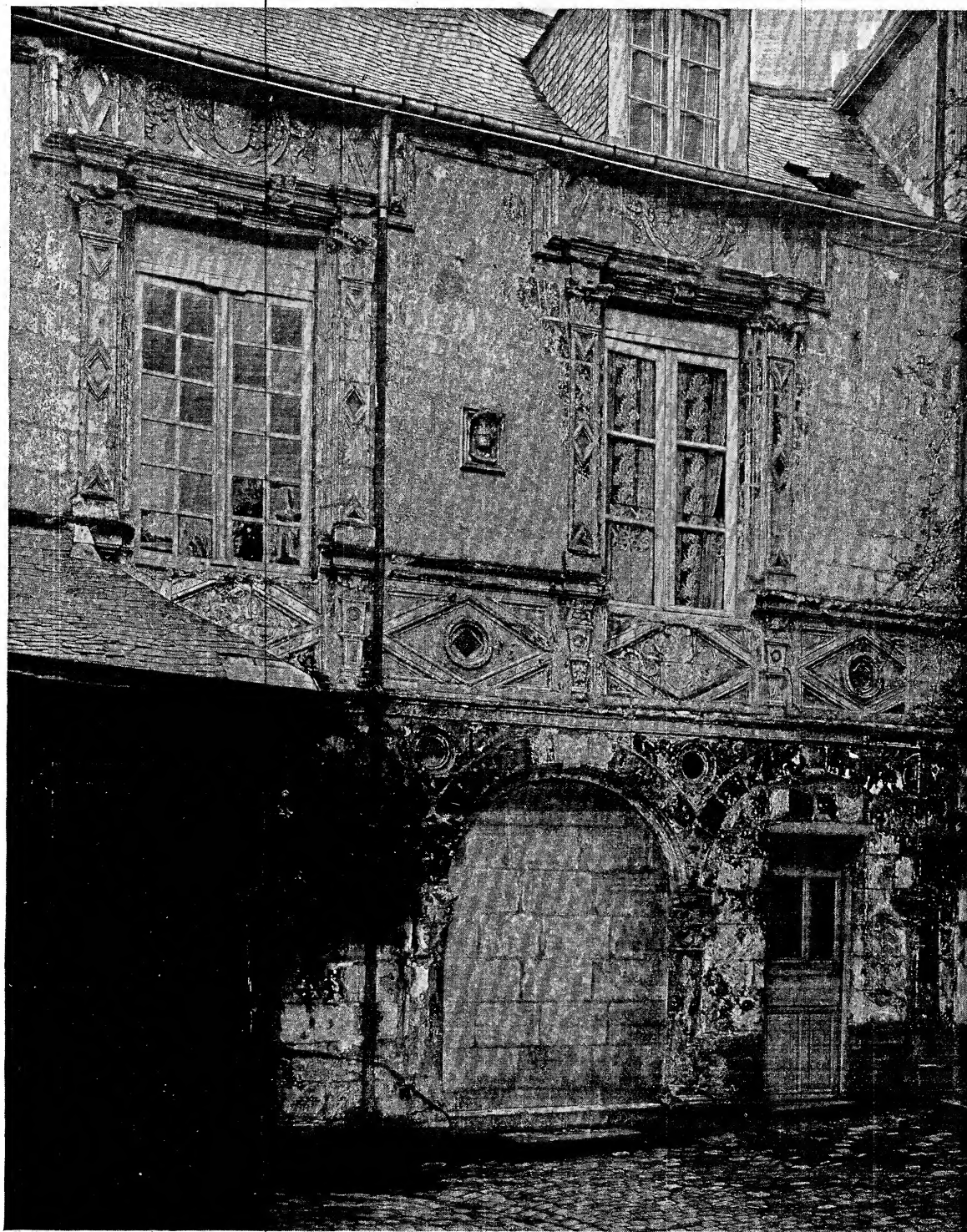
GALLARDON—RUE LA GRANDE



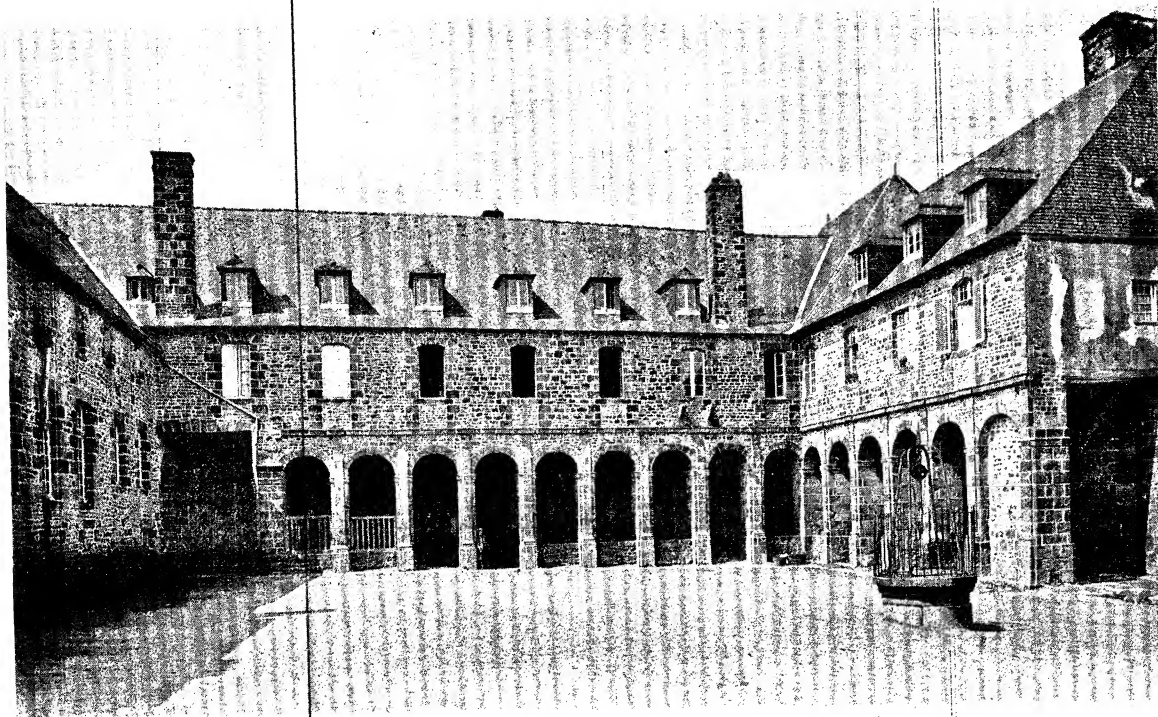
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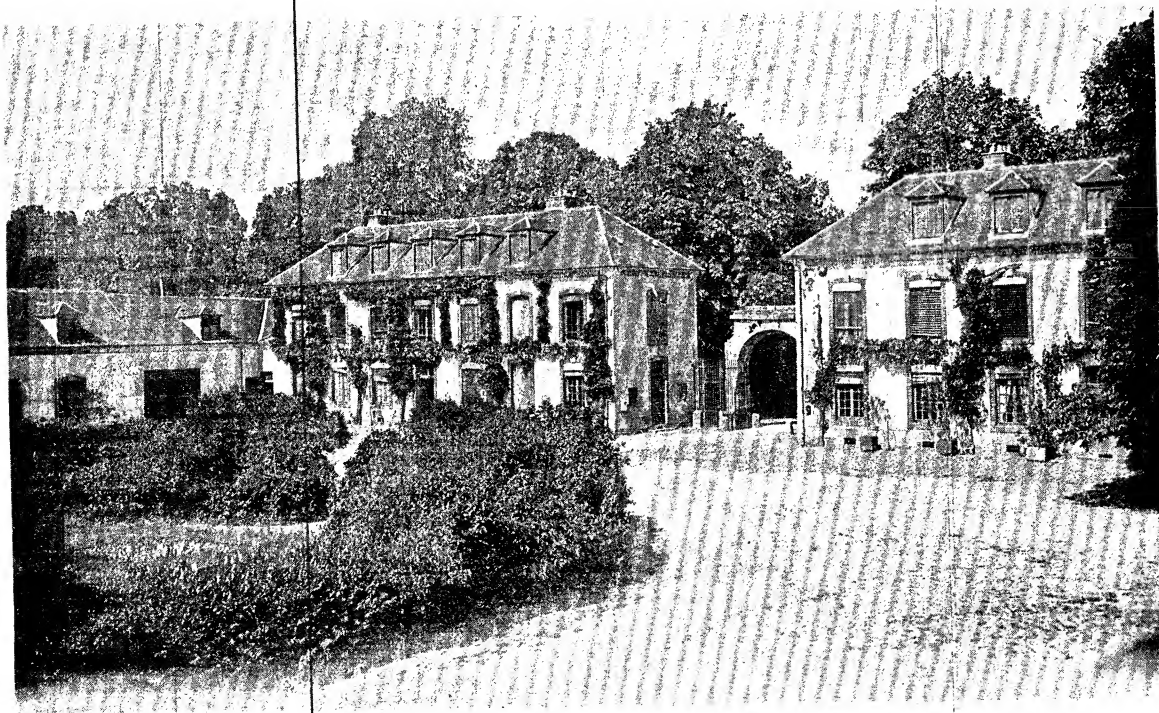
ANNOUVILLE—OLD HOUSE



TOURS—HOUSE RUE DU CYGNE



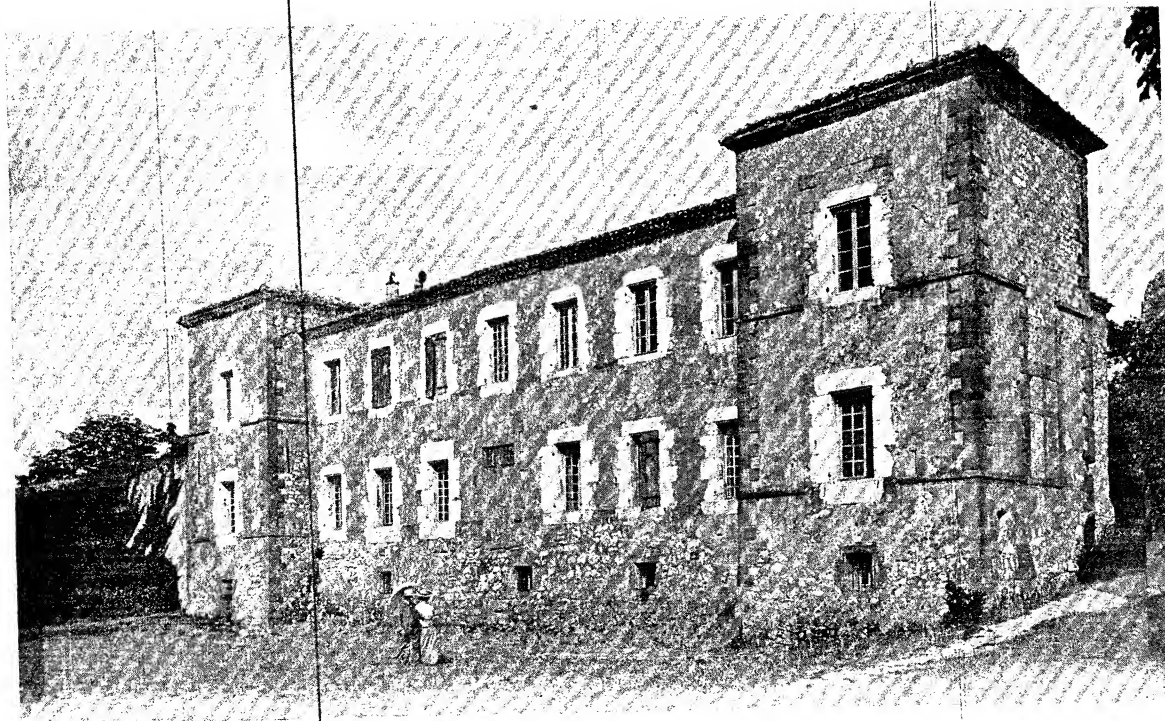
AVRANCHES—OLD BARRACKS



RAMBOUILLET—ENTRANCE TO NATIONAL FARM

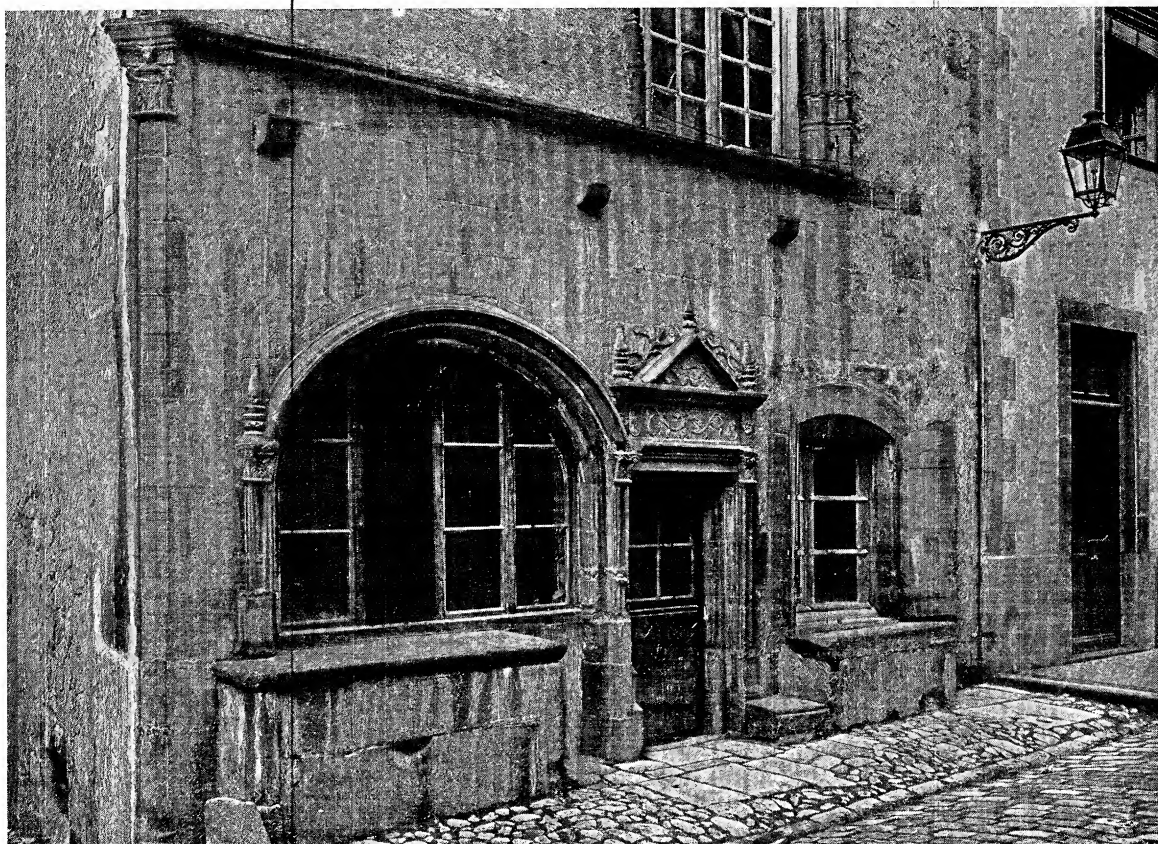


LANGEAIS—THE HOUSE OF RABELAIS



VALENCE—THE CHATEAU DE BEAUREGARD

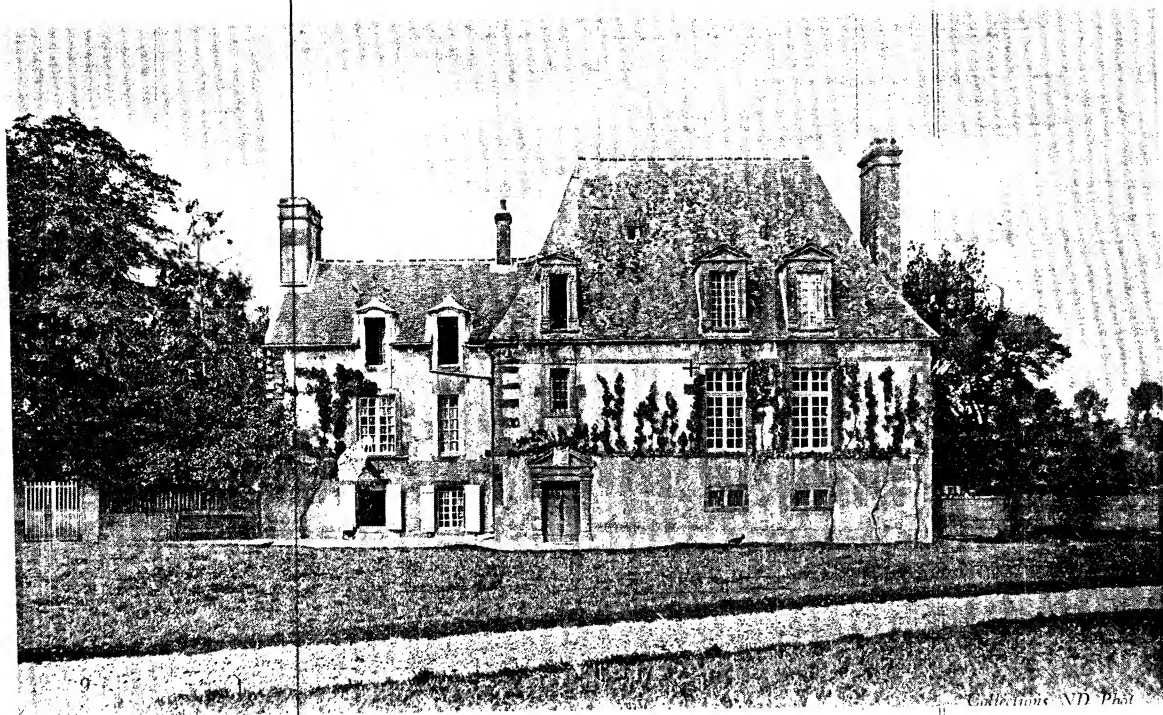
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



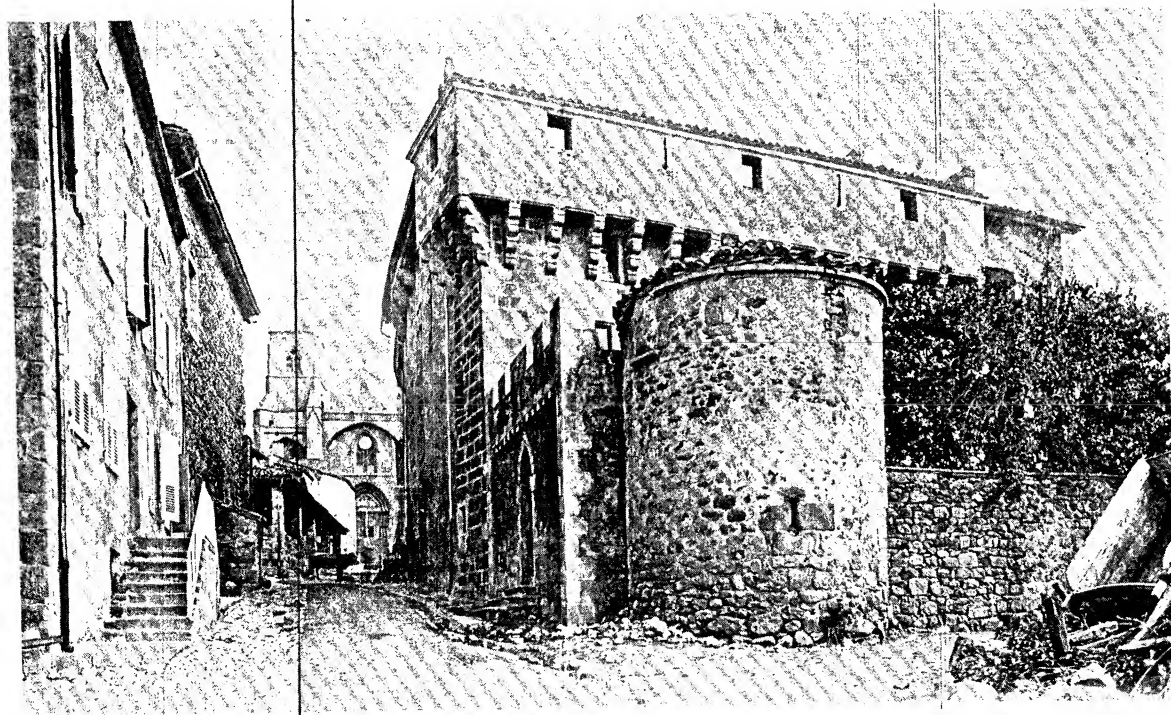
RIOM—HOUSE RUE DE MOZAC



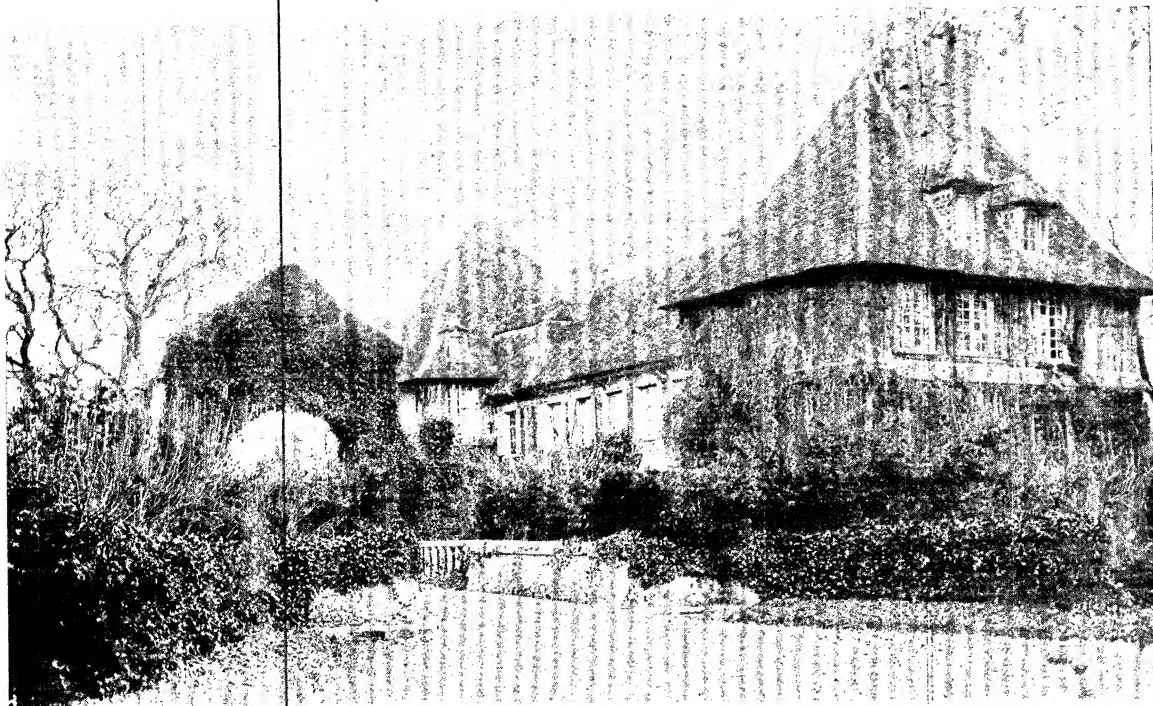
ROUEN—HOUSE, RUE DES ARPENTS



SAINT-PIERRE-SUR-DIVES—HOUSE OF THOMAS DUNOT, XVI CENTURY



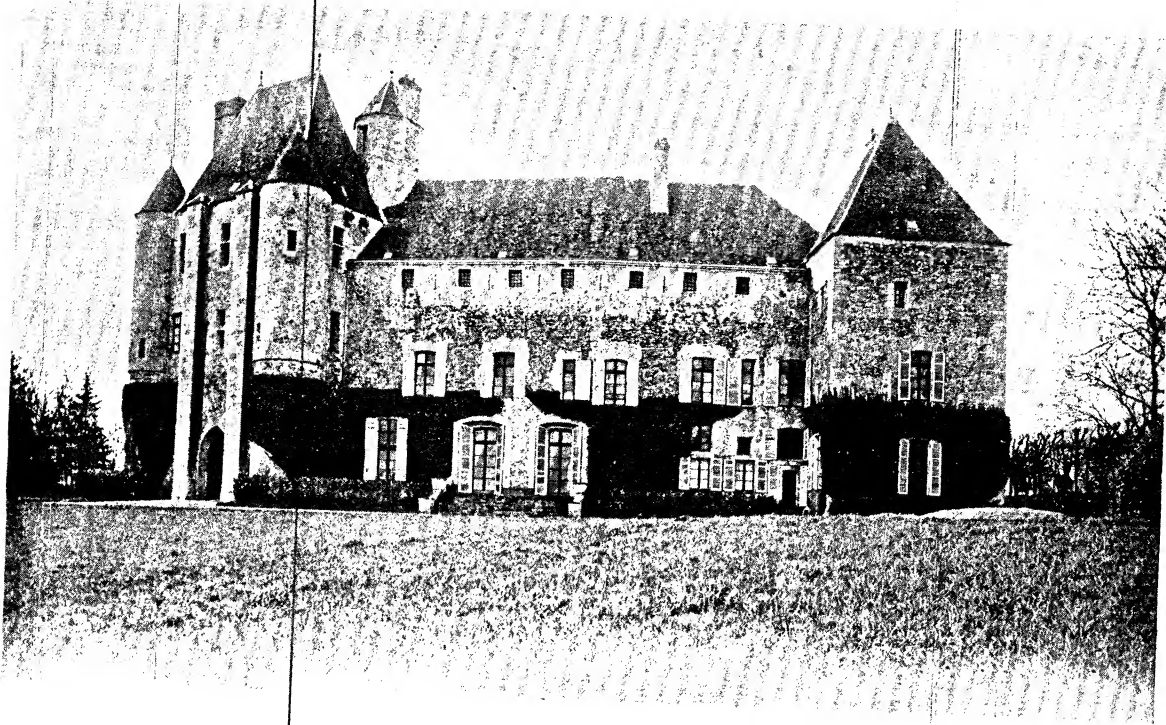
LA CHAISE-DIEU—HOUSE OF THE XV CENTURY



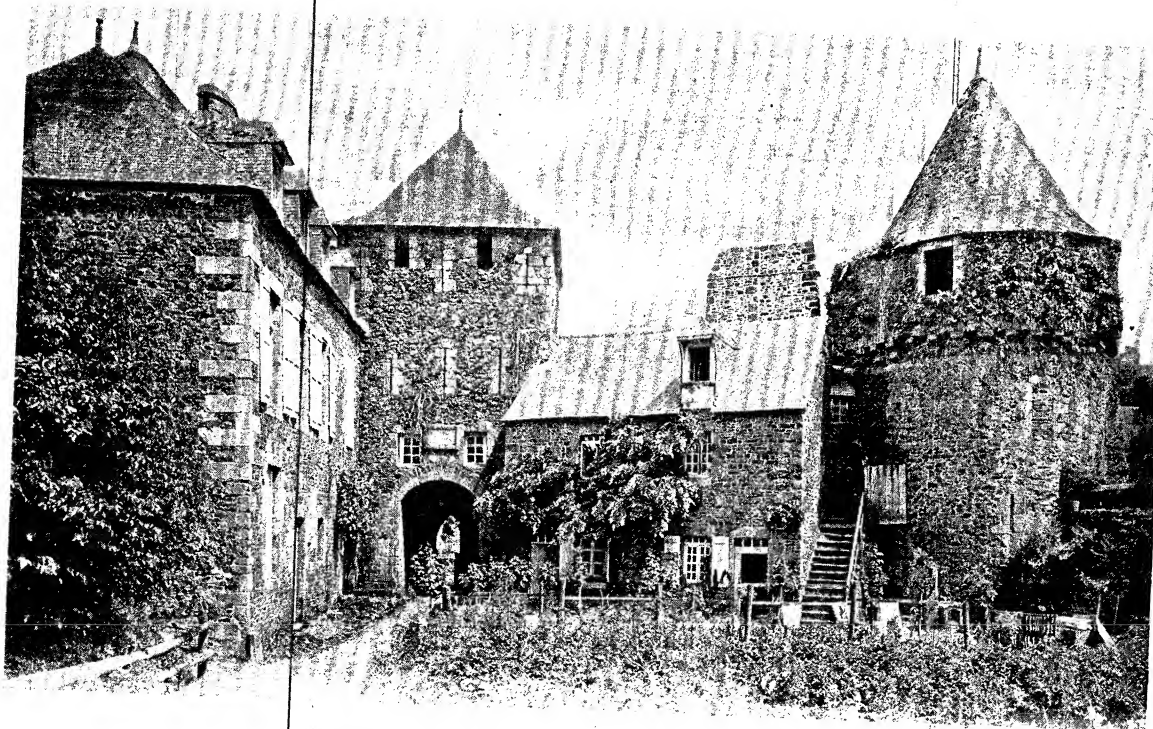
LISIEUX—CHATEAU BREUIL-EN-ANGE



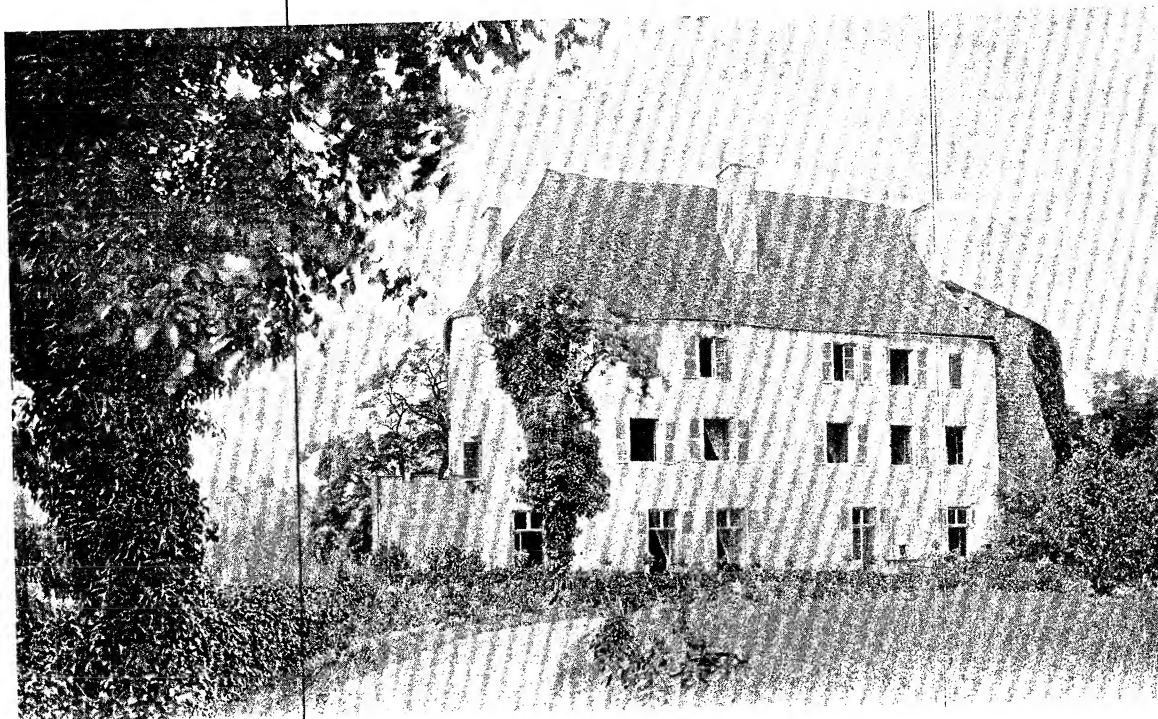
HUELGOAT, THE COURT OF CHATEAU DU RUSQUE



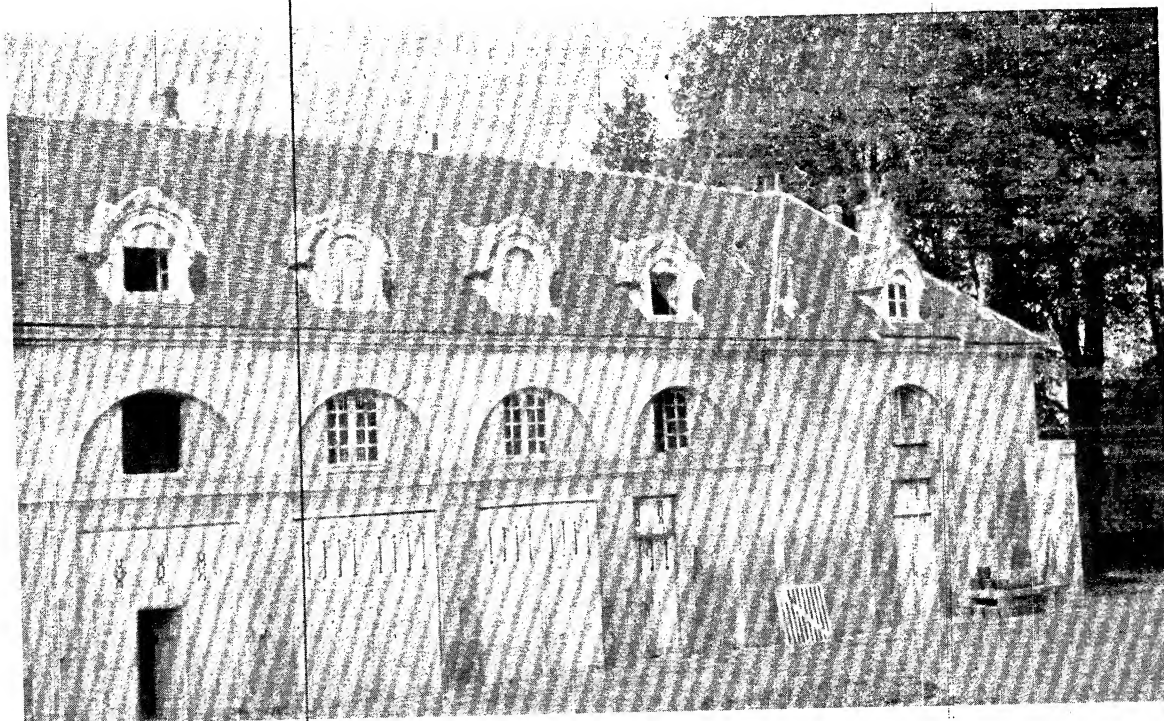
AUNEAU—THE CHATEAU—NORTH VIEW



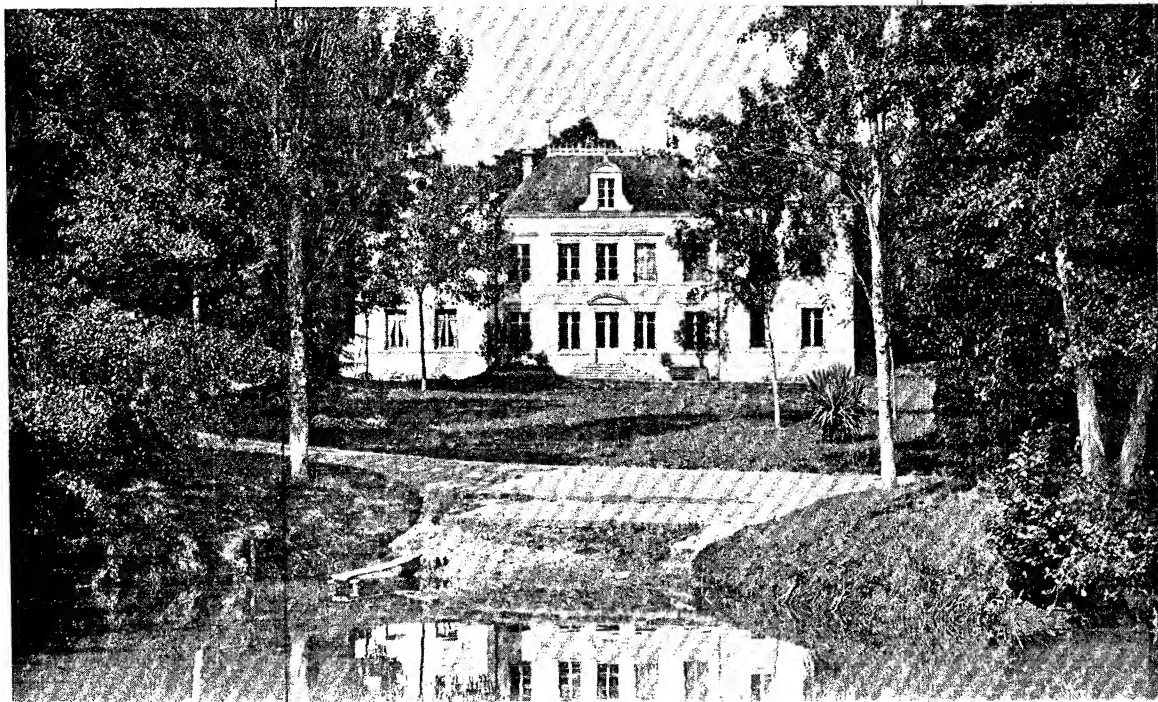
CHATEAU DE FOUGERES—COURT VIEW



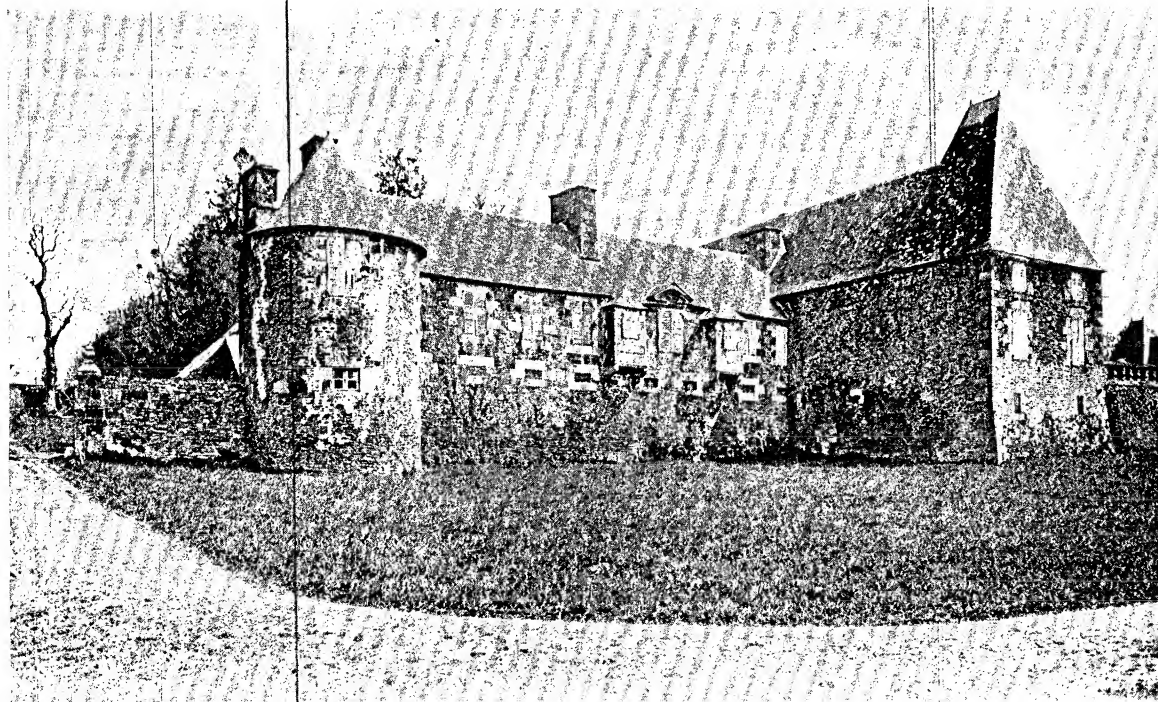
CHATELDON—THE CHATEAU



CHATEAU CHASTLAVA
Photo by Edward B. Stratton, Boston

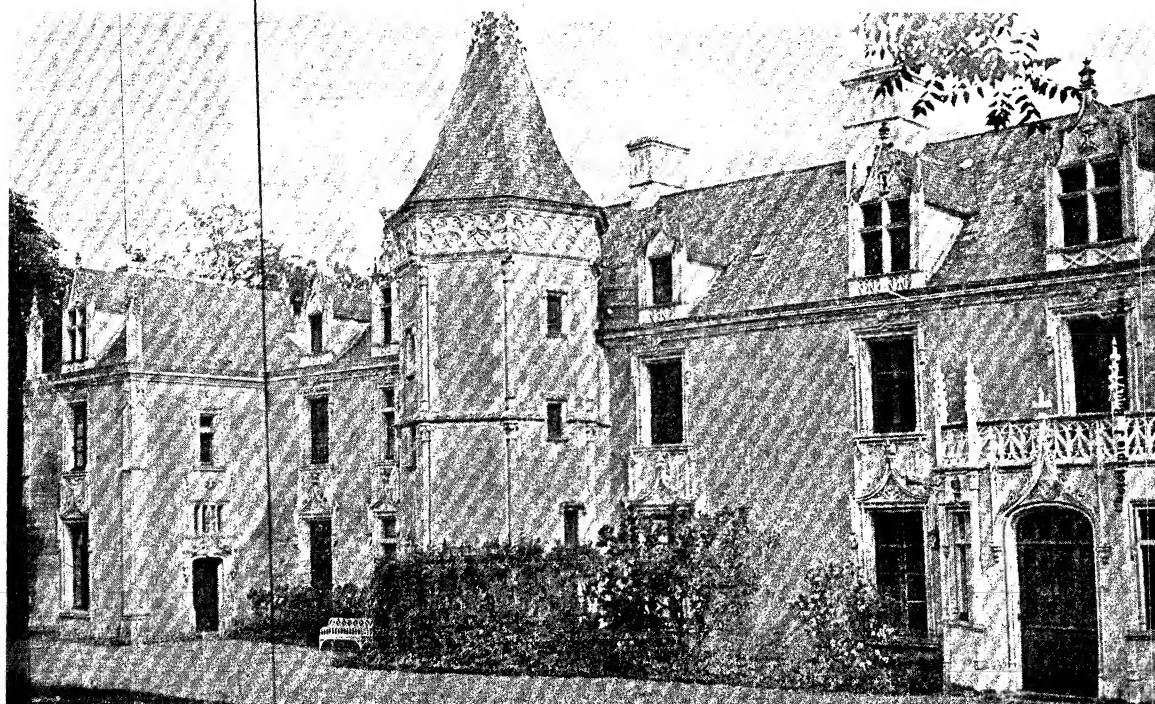


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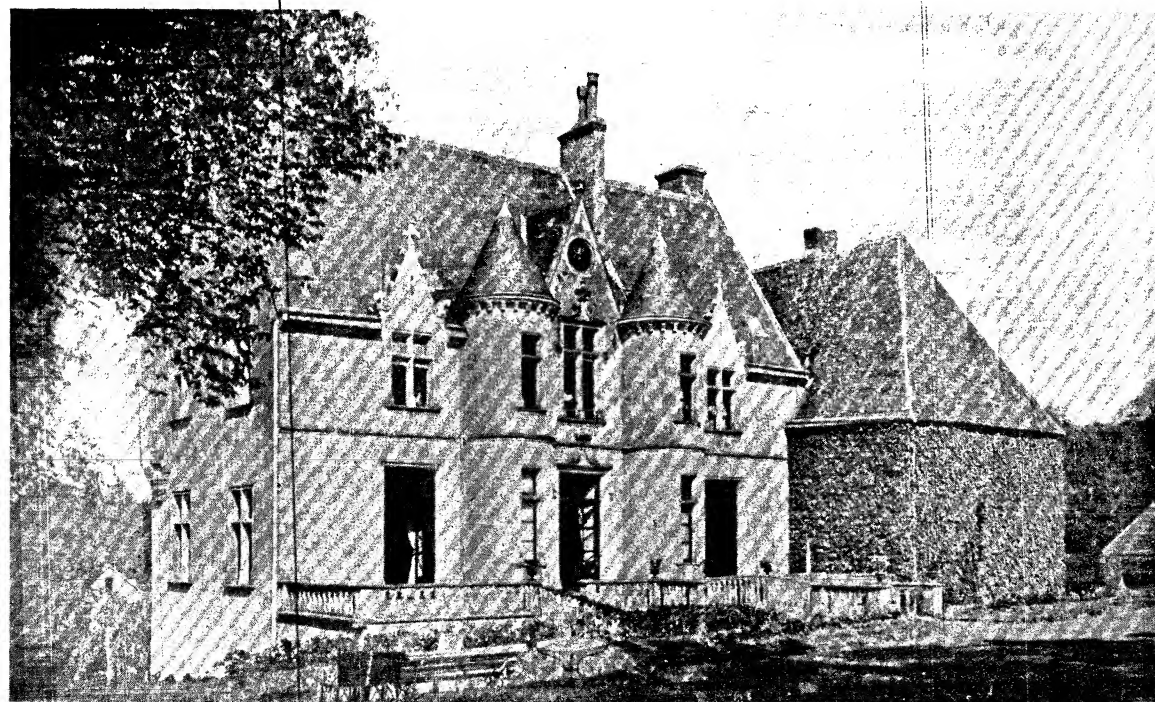


SAINT-JAMES—CHATEAU DE PALUELLE—XVI CENTURY

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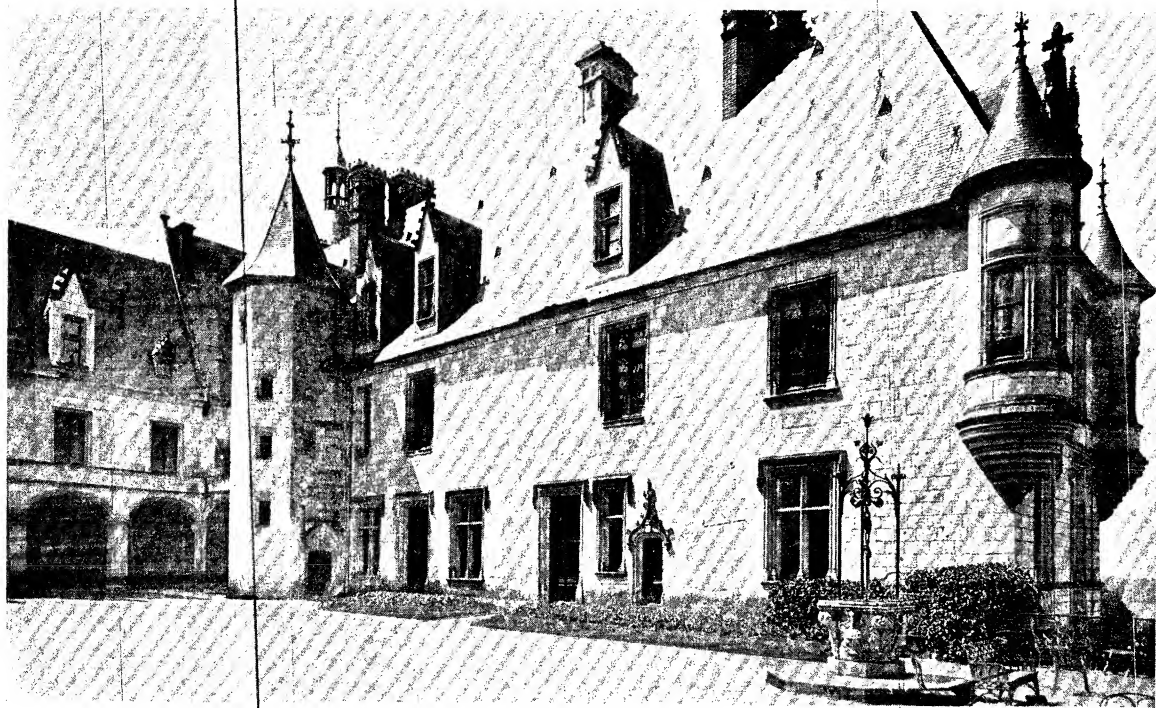


SARTHE—CHATEAU DE LA FLOTTE



CHATEAU DE COURTANGIS, NEAR LAMNAY

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

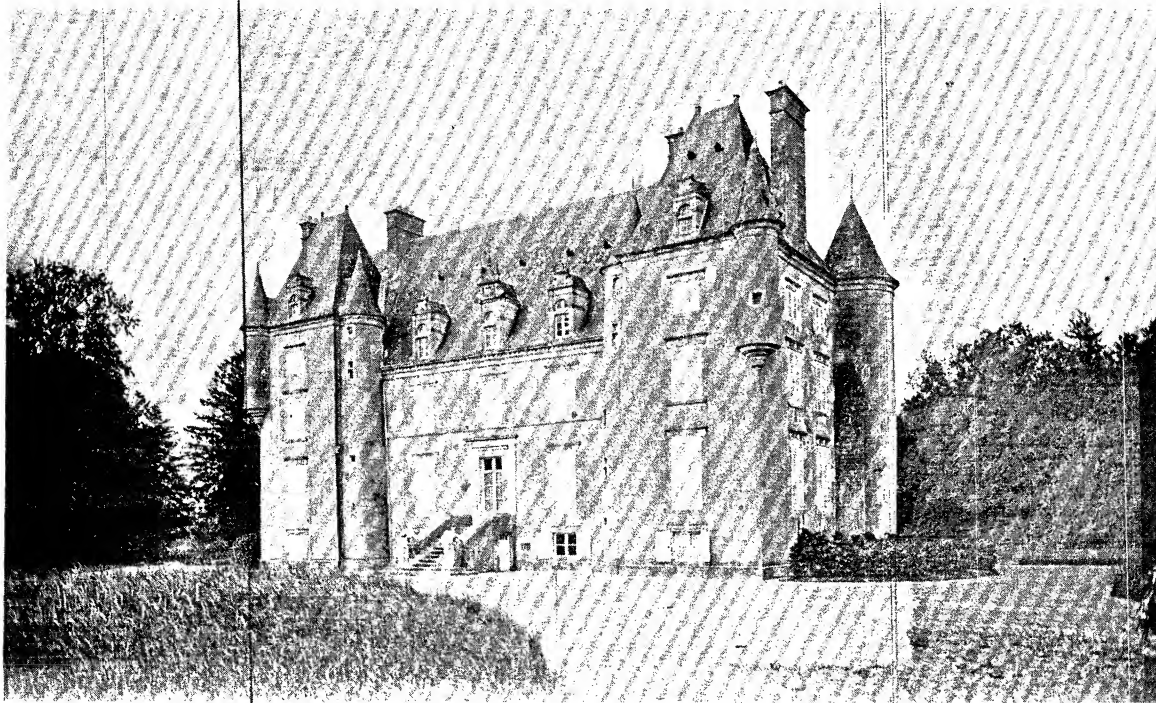


CHAUMONT—INTERIOR COURT VIEW OF THE CHATEAU

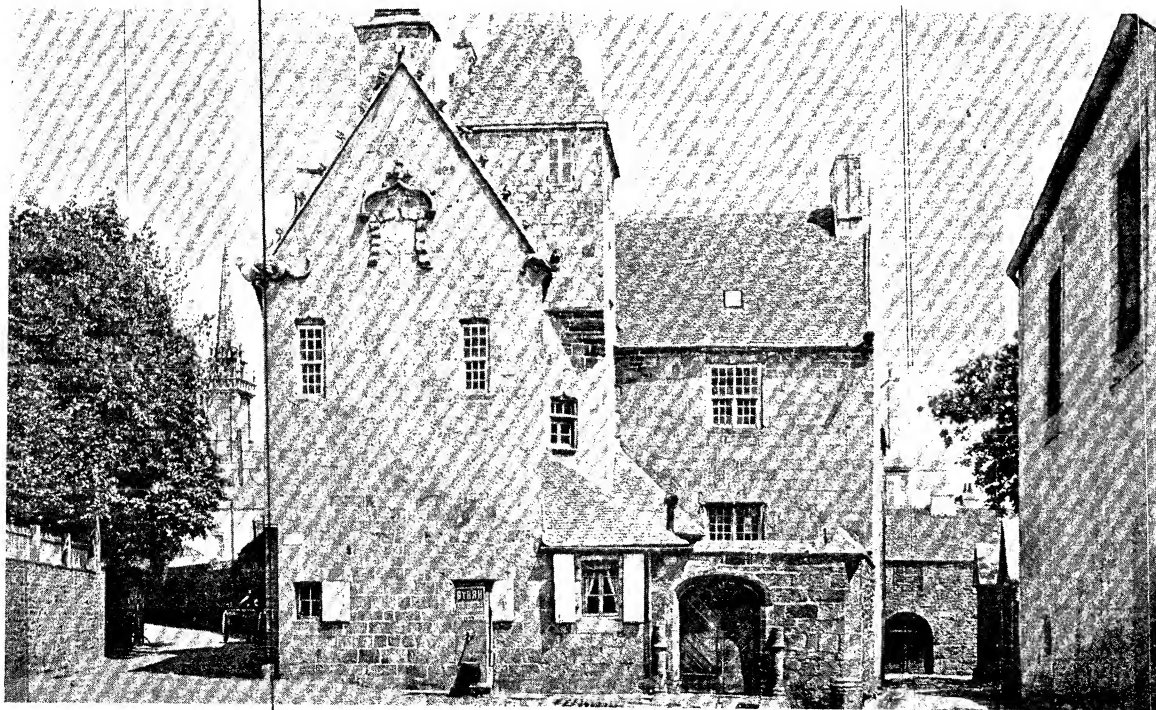


NEAR AMBOISE—MANOIR D'ARISÉ

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

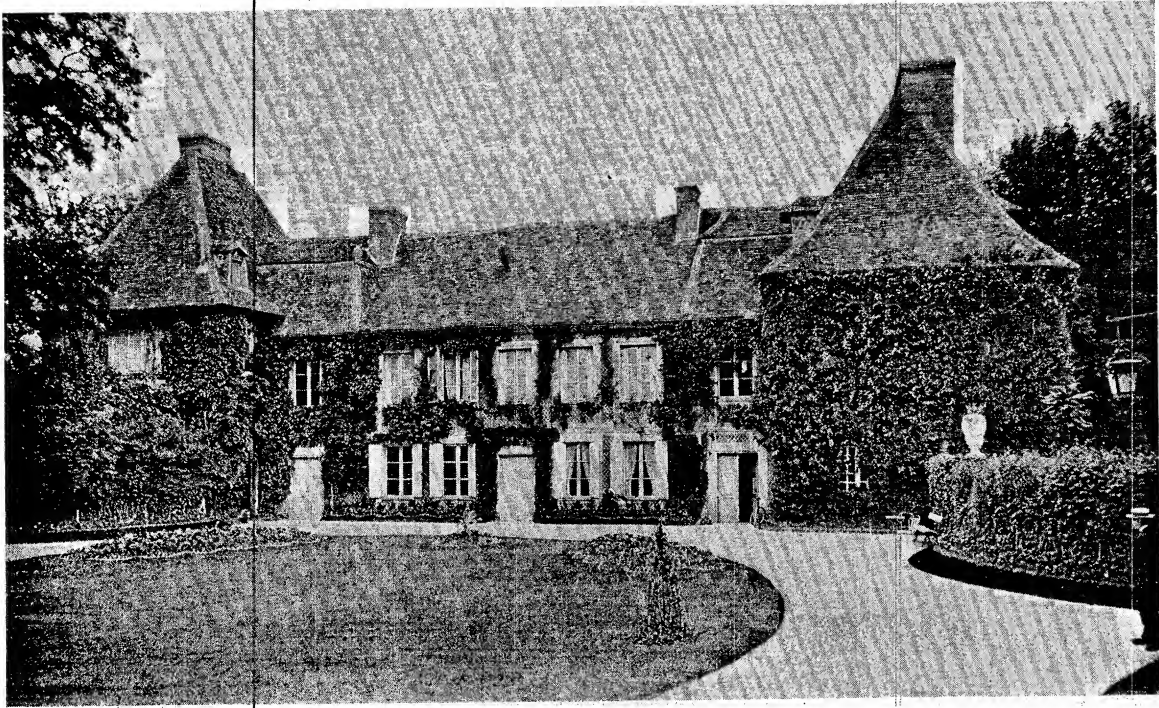


CHATEAU DE CAVIGNY—XVI CENTURY

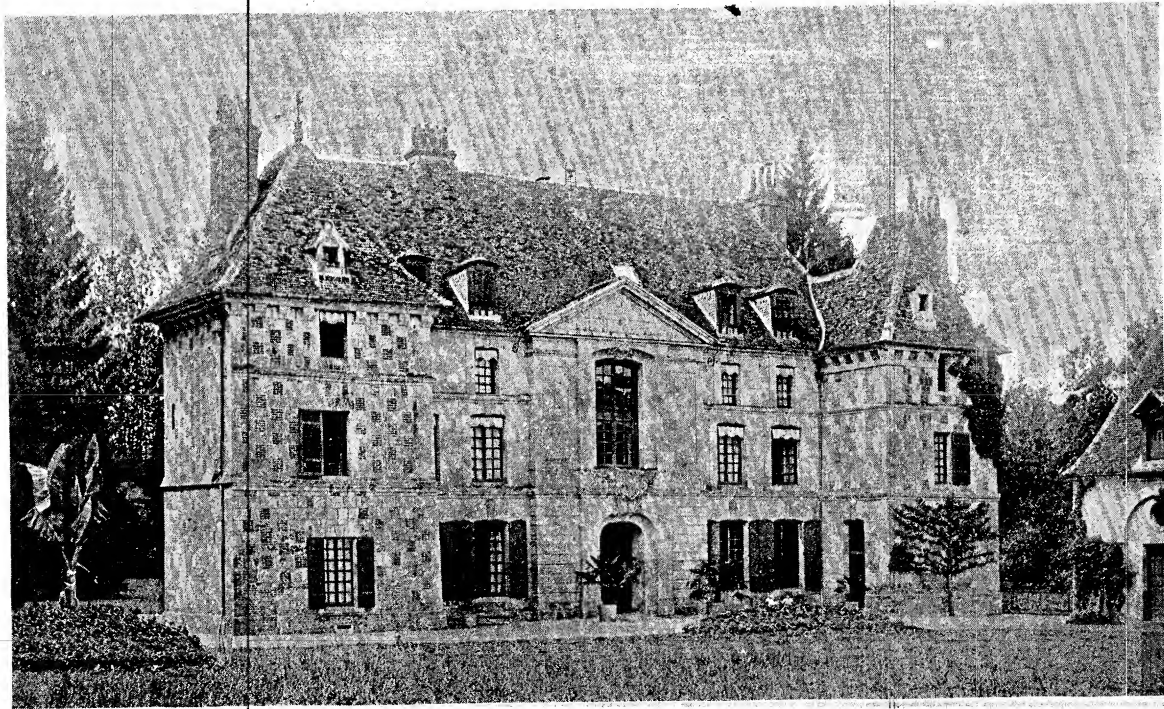


SAINT-TOL-DE-LEON—HOUSE OF THE XVI CENTURY

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

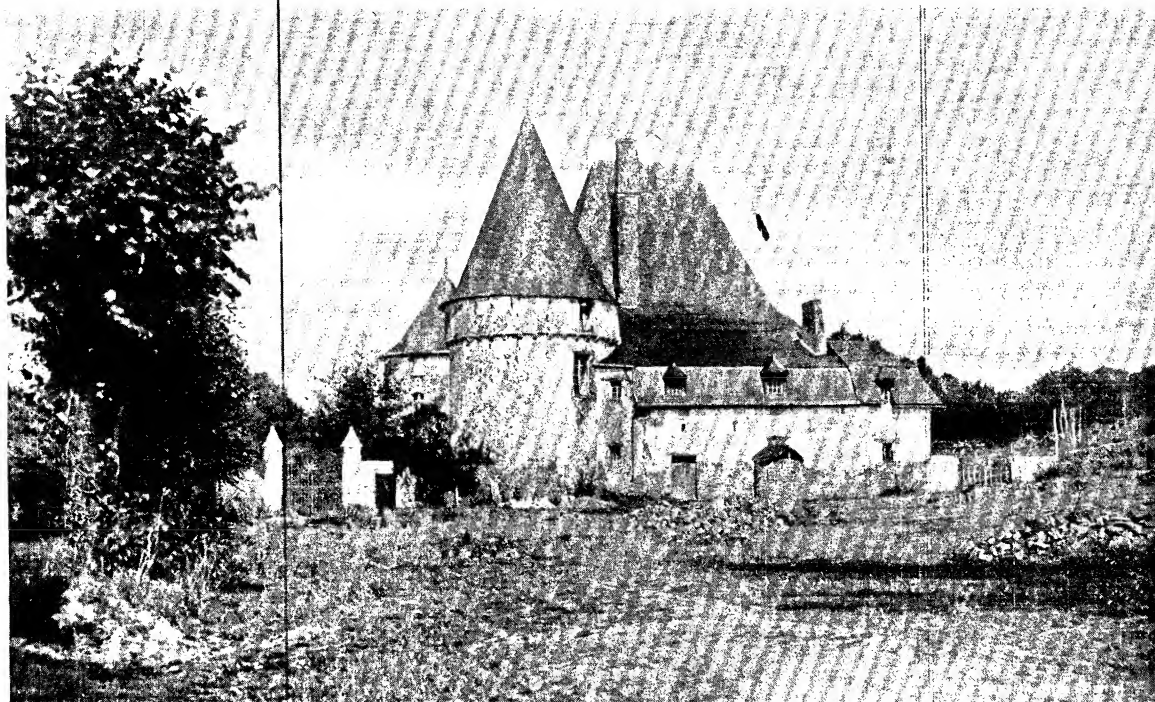


LE-BREUIL EN AUGE—CHATEAU, XVI CENTURY

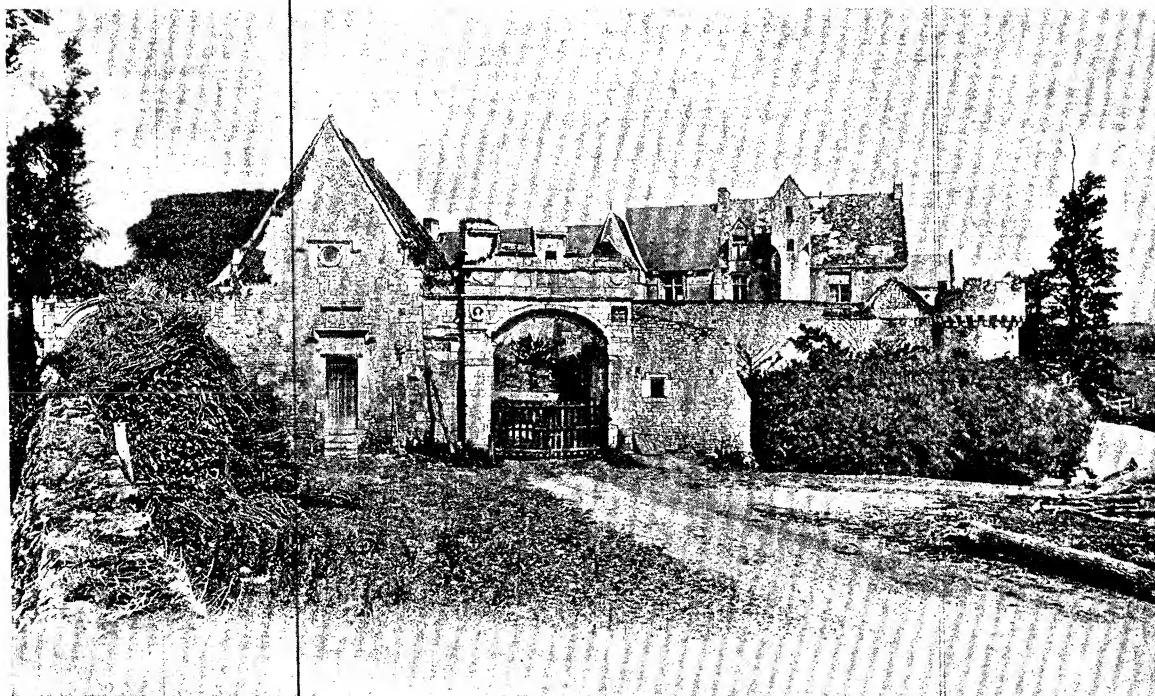


LISIEUX—THE CHATEAU HERMIVAL—XVI CENTURY

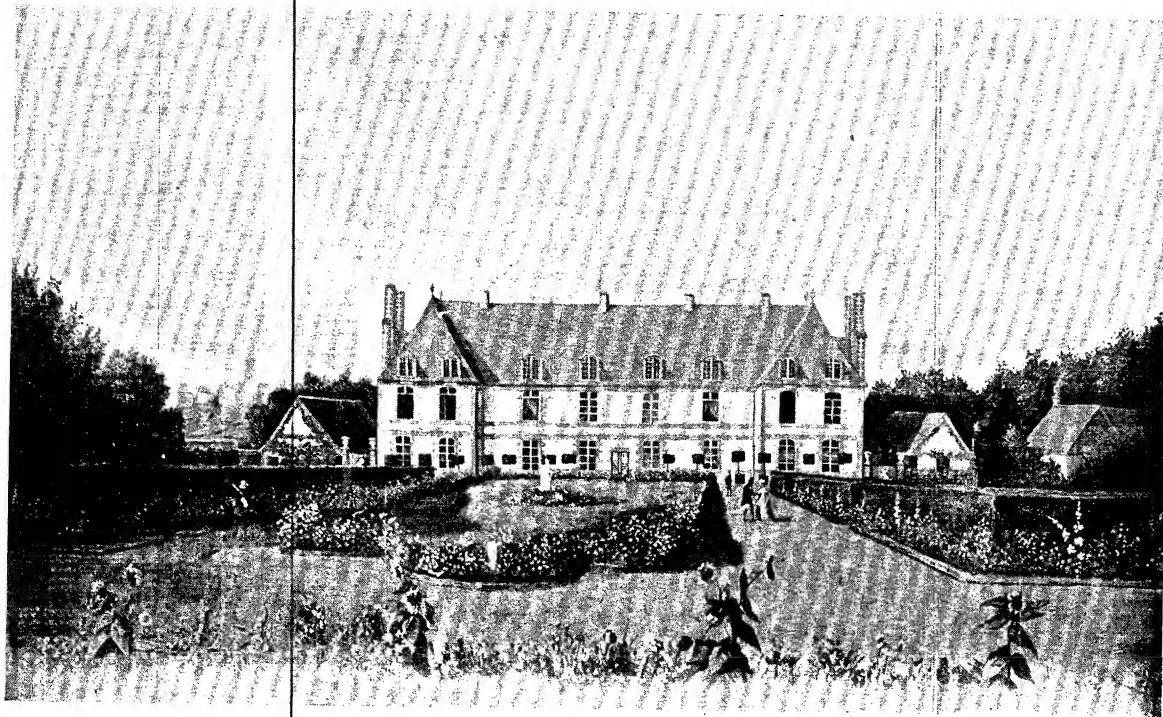
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



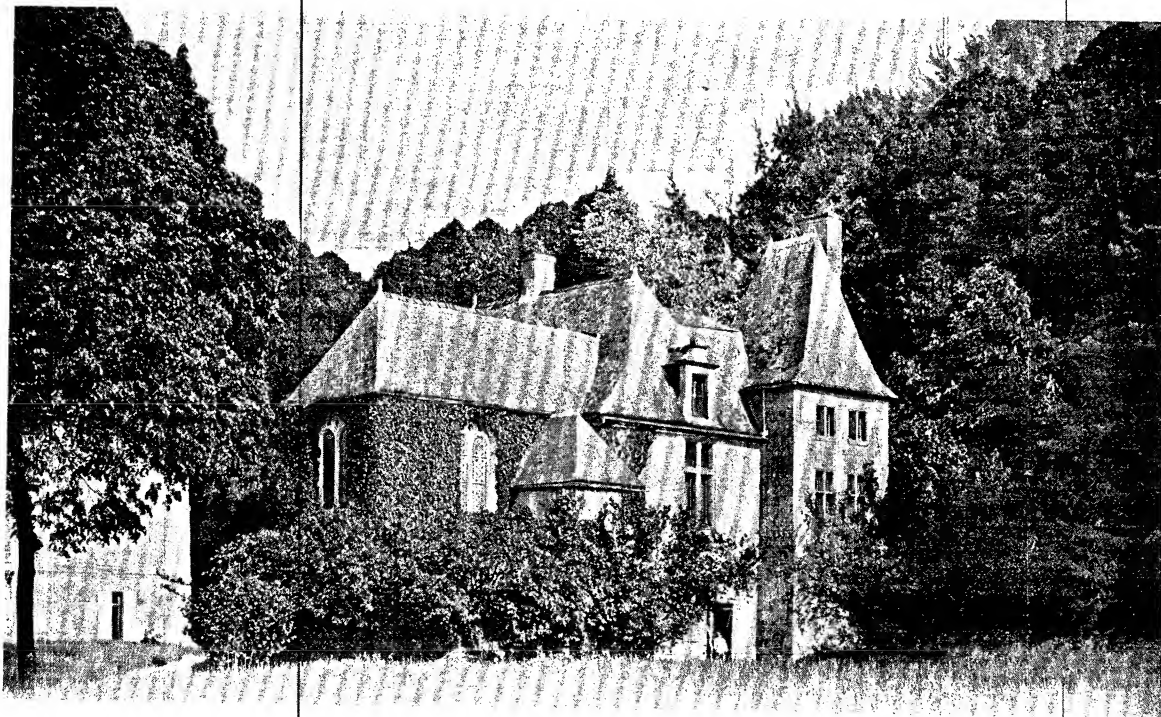
GENNES (BRITTANY) THE CHATEAU DE LA MOTTE



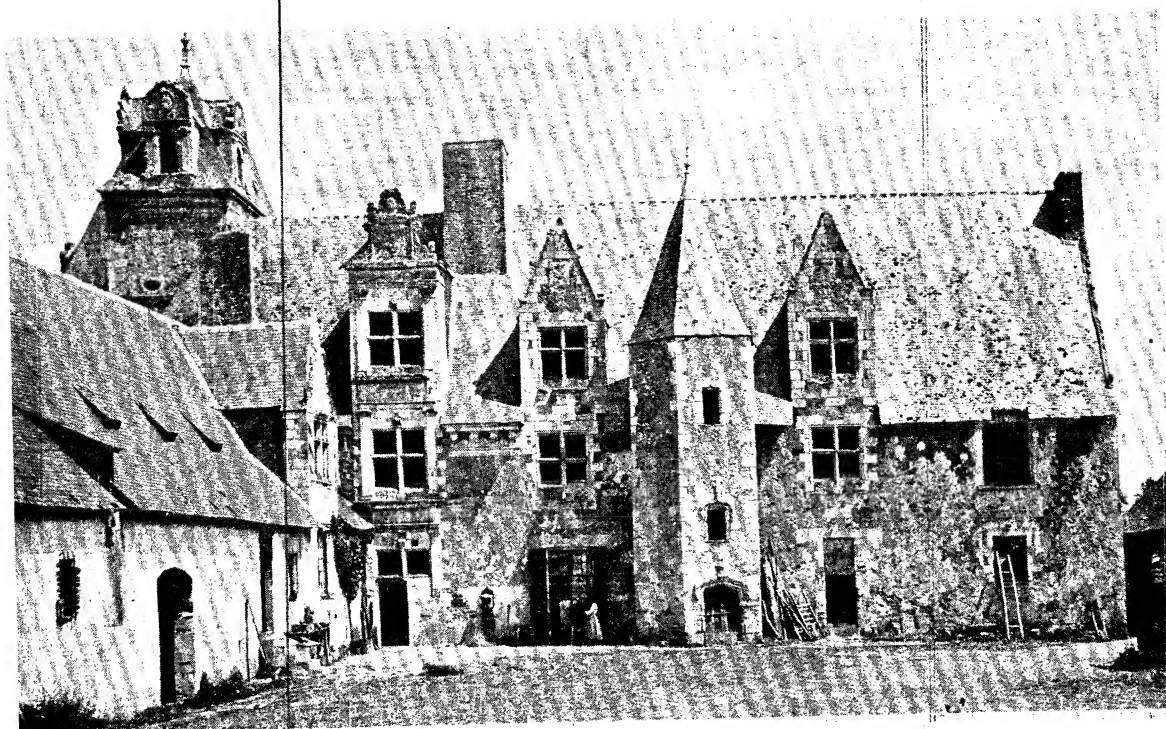
ENVIRONS OF BAYEUX—RUINS OF THE CHATEAU D'ARGOUZES



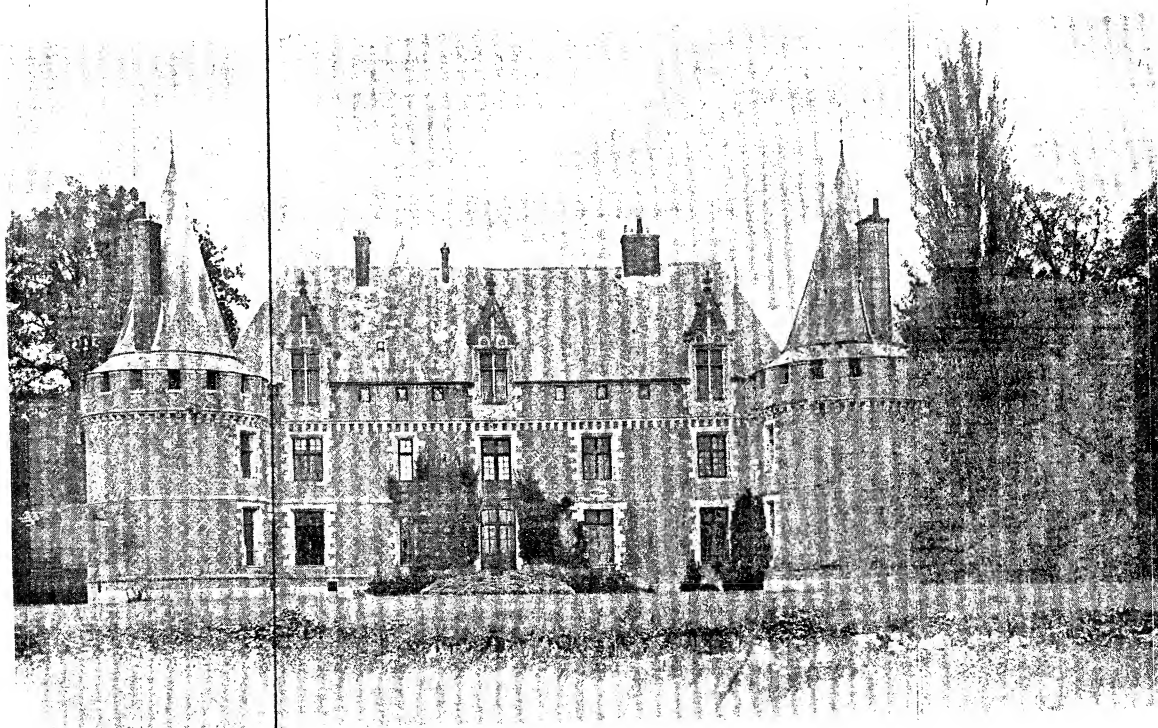
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CÔTES-DU-NORD—CHATEAU DE LA MOGLAIS



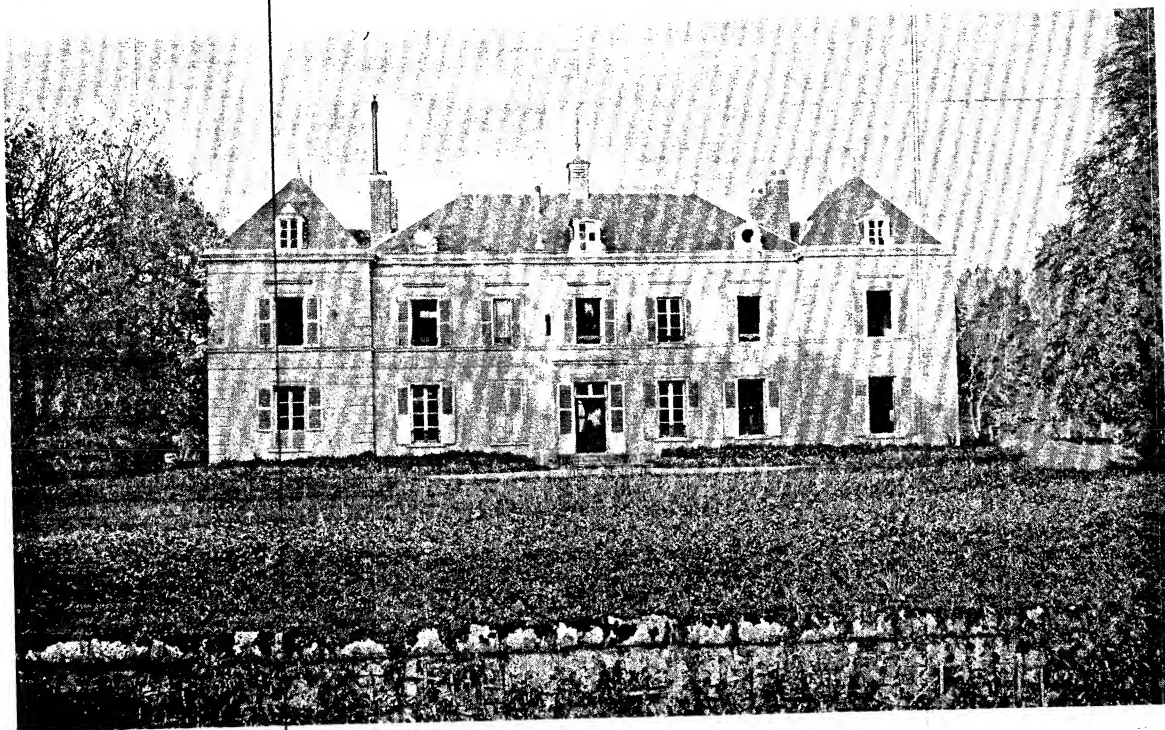
VAUBUIN—PAVILLON HENRY IV



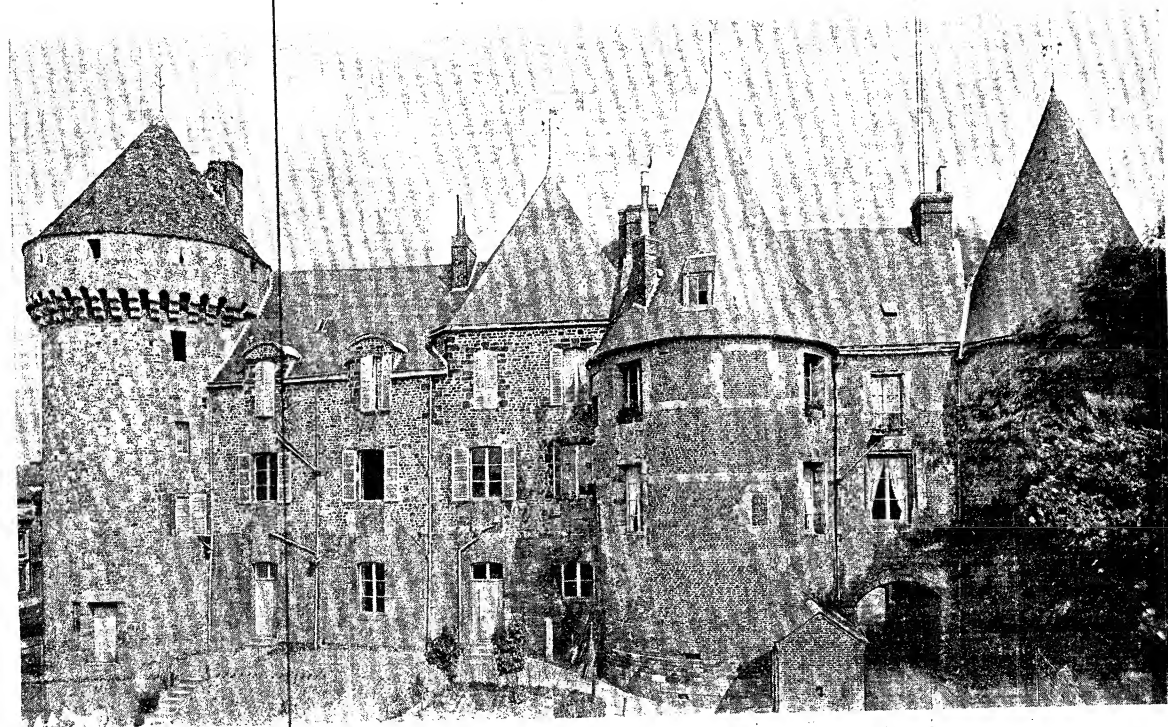
CHAMPIGNÉ—CHATEAU DE LA HAMONIERE



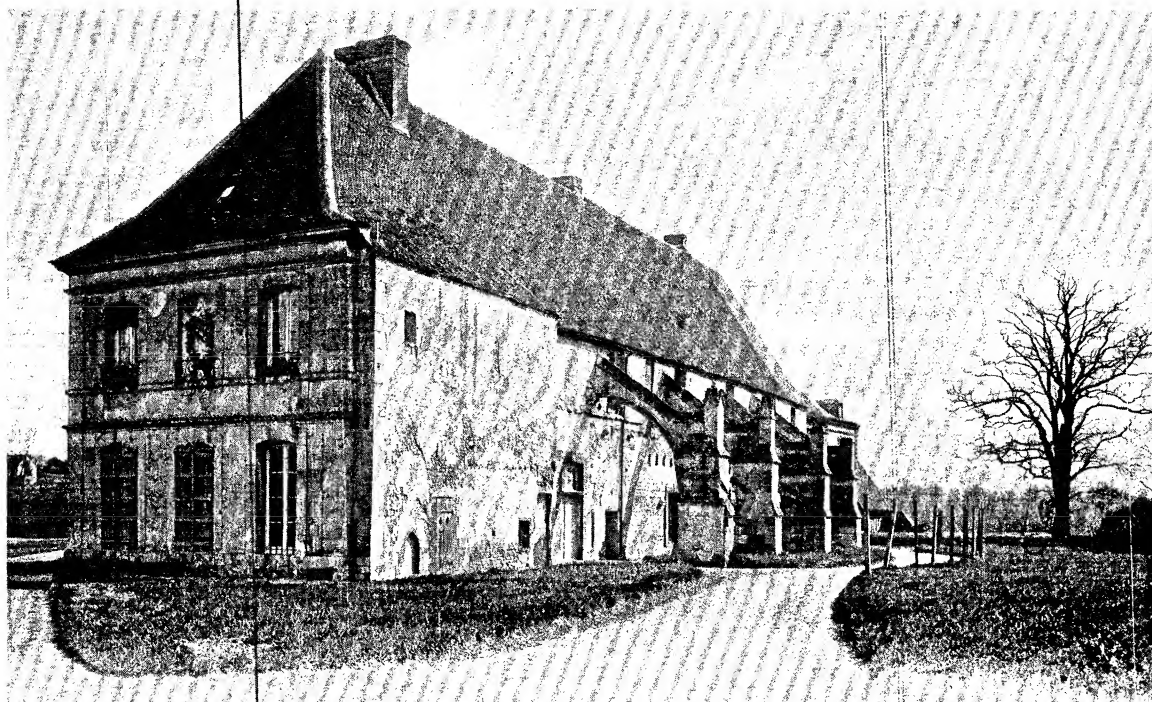
ENVIRONS OF COMPIÈGNE—CHATEAU DE PIESSES-BRION



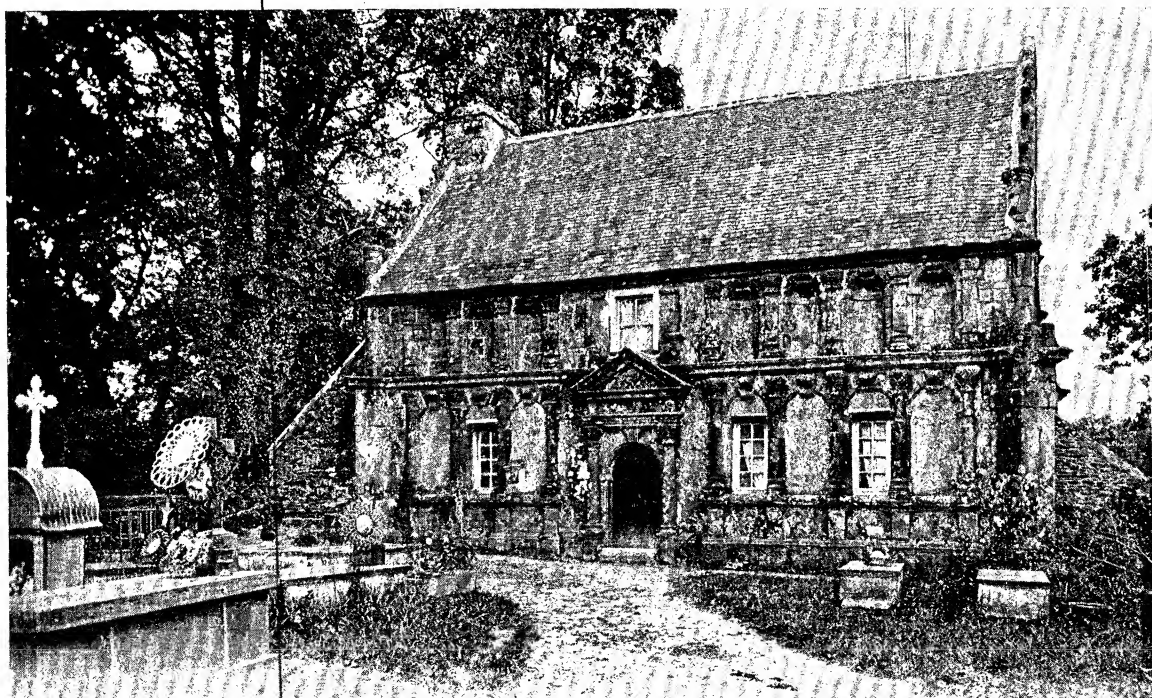
CHATEAU DE MORVILLE



GACÉ—CHATEAU—WEST VIEW

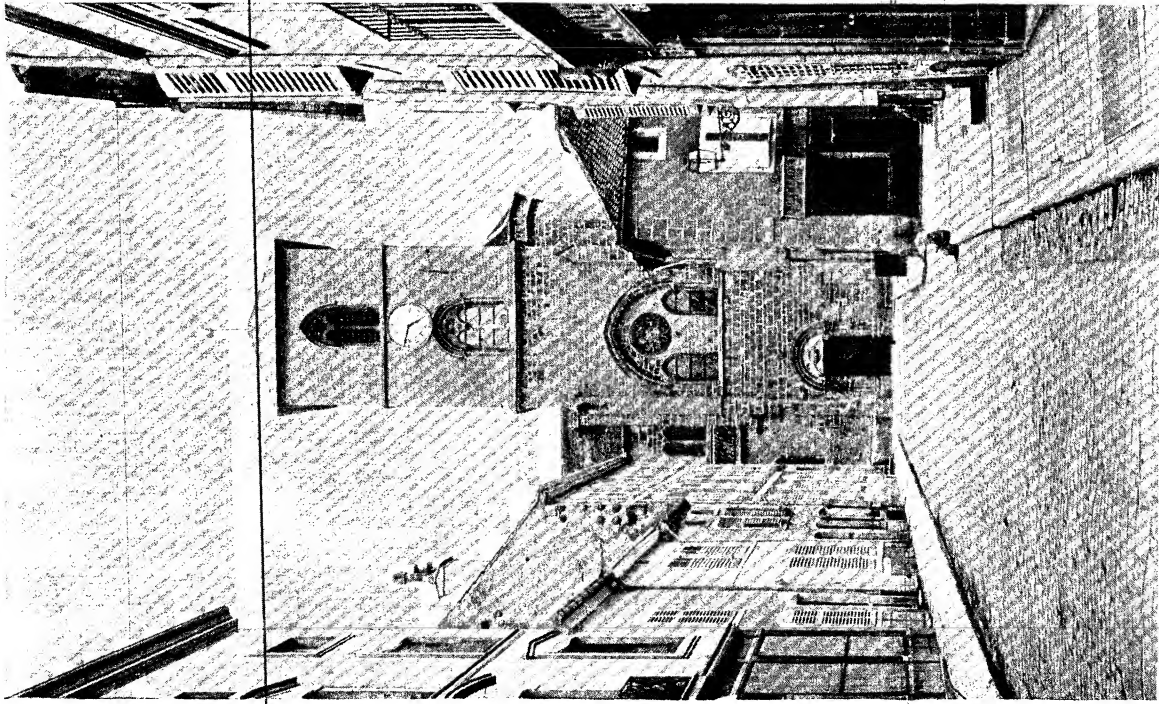


CONCHES—ANCIENT ABBEY OF THE BENEDICTINS

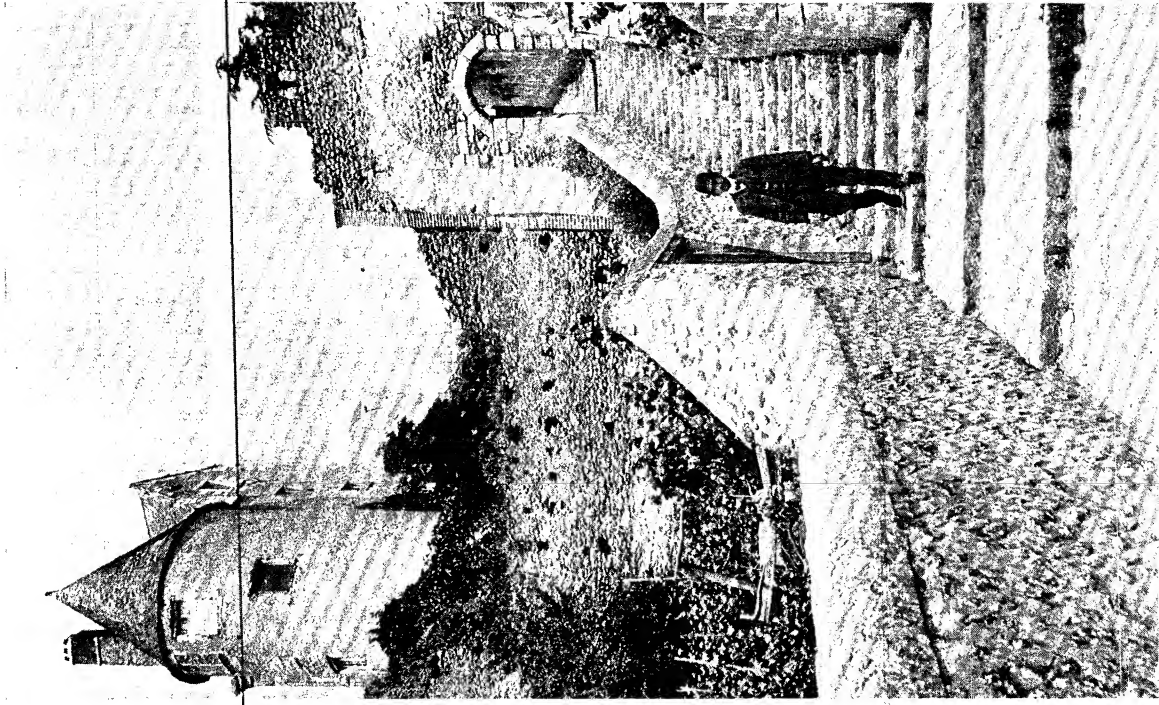


PENCRAN—MORGUE OF THE XVI CENTURY

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



NEUFCHATEAU—STREET AND CHURCH OF SAINT-CHRISTOPHE



LUYNES—THE CHATEAU

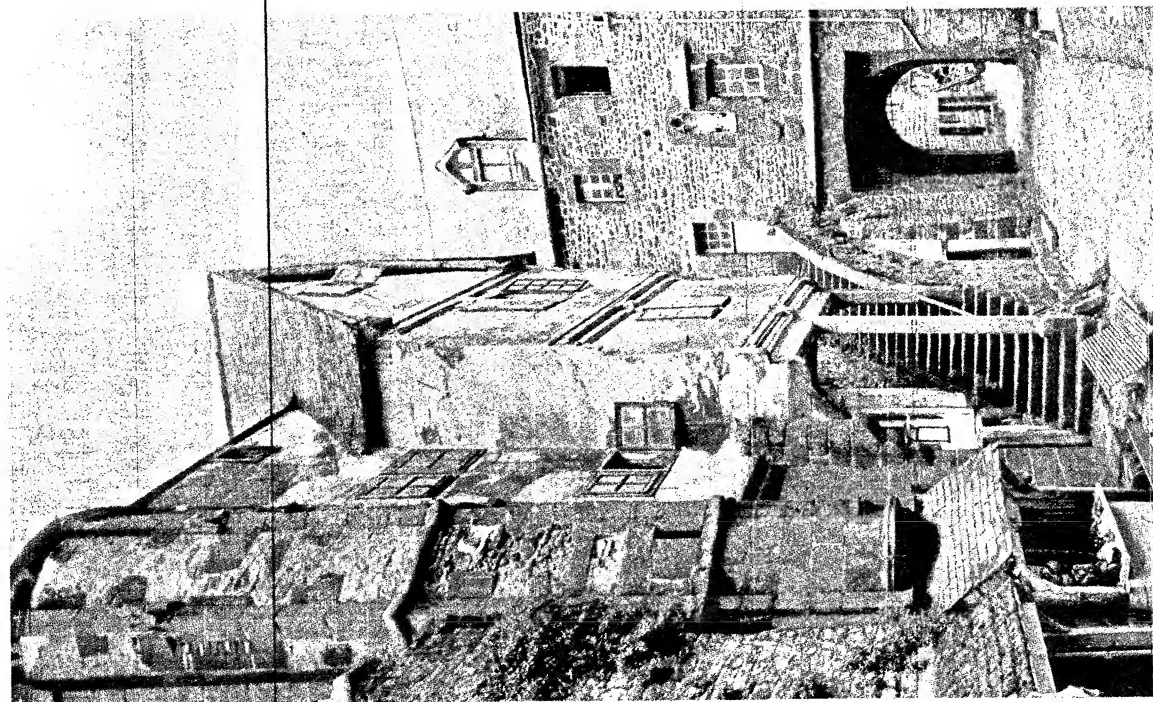
PLATE II. APPLIED DESIGN
CARROLLS INSTITUTE OF DESIGN
170 FIFTH AVENUE, N.Y.

1. The first part of the document is a list of names and dates, arranged in two columns. The names are written in a cursive script, and the dates are in a more formal, printed style. The list appears to be a record of some kind, possibly a roster or a list of events.

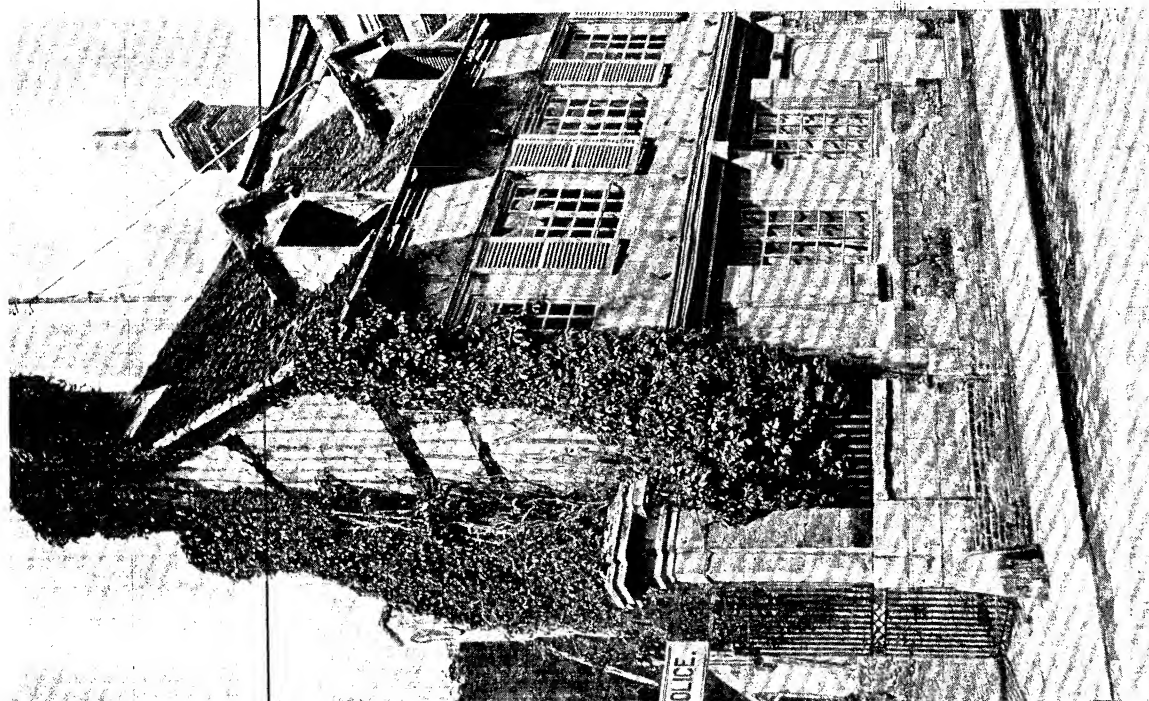
2. The second part of the document is a series of short, handwritten notes or entries. These are also arranged in two columns, with the notes on the left and the dates on the right. The handwriting is cursive and somewhat difficult to read, but it seems to be a continuation of the record from the first part.

3. The third part of the document is a single, longer handwritten entry. It is written in cursive and appears to be a summary or a conclusion of the information presented in the previous parts. It is located at the bottom of the page, centered between the two columns.

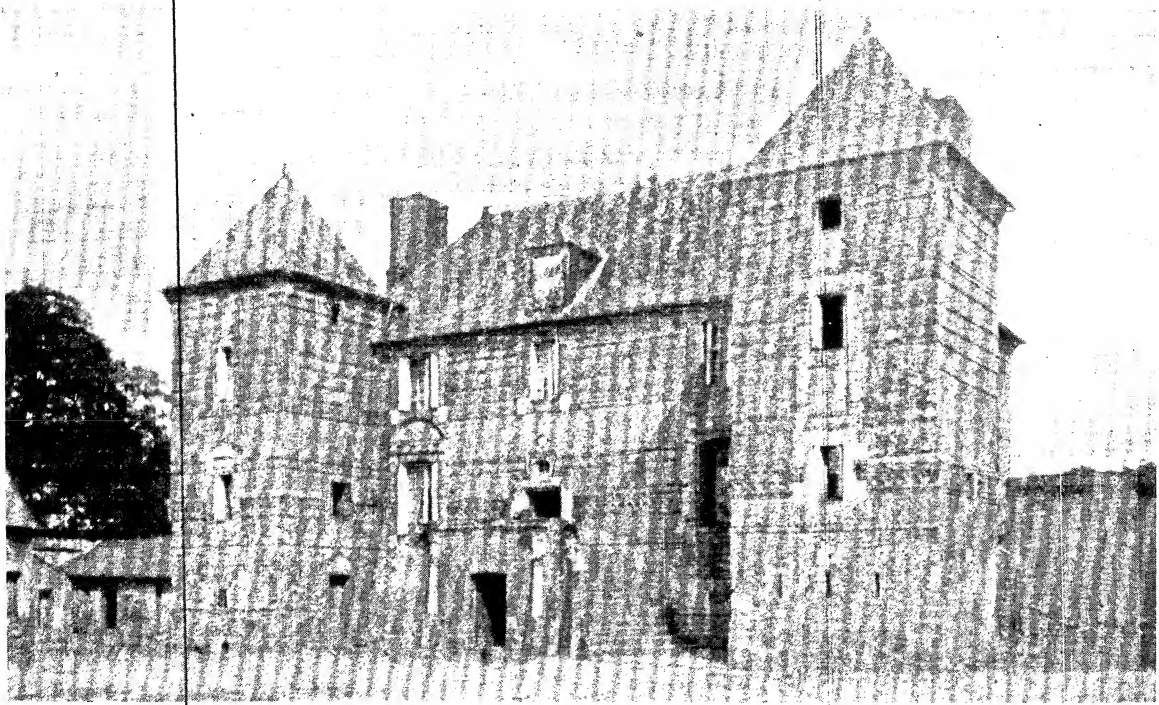
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



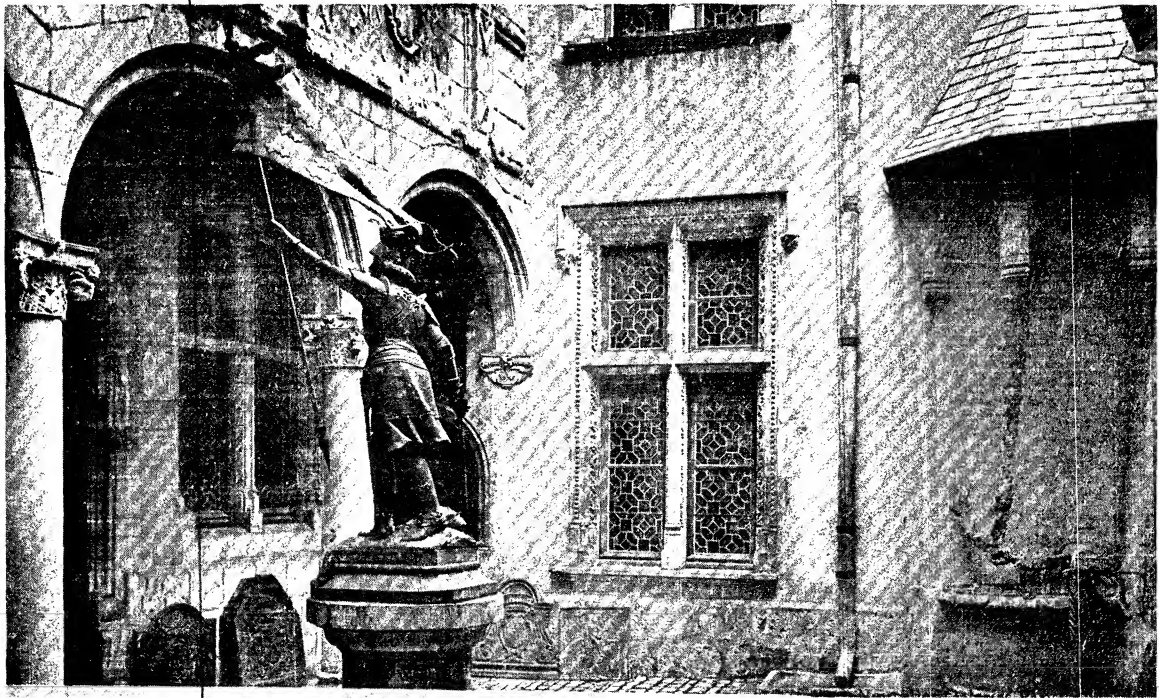
MONT-SAINT-MICHEL—STREET IN THE TOWN



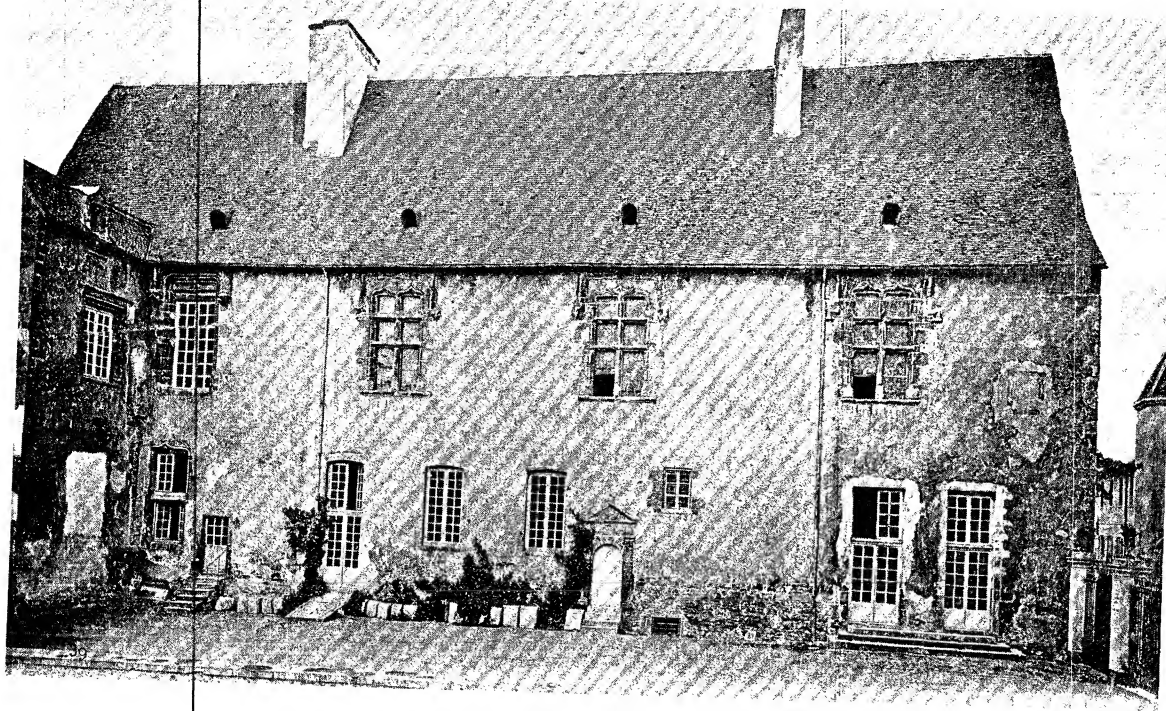
LOUVIERS—OLD HOUSE IN RUE HÔTEL DE VILLE



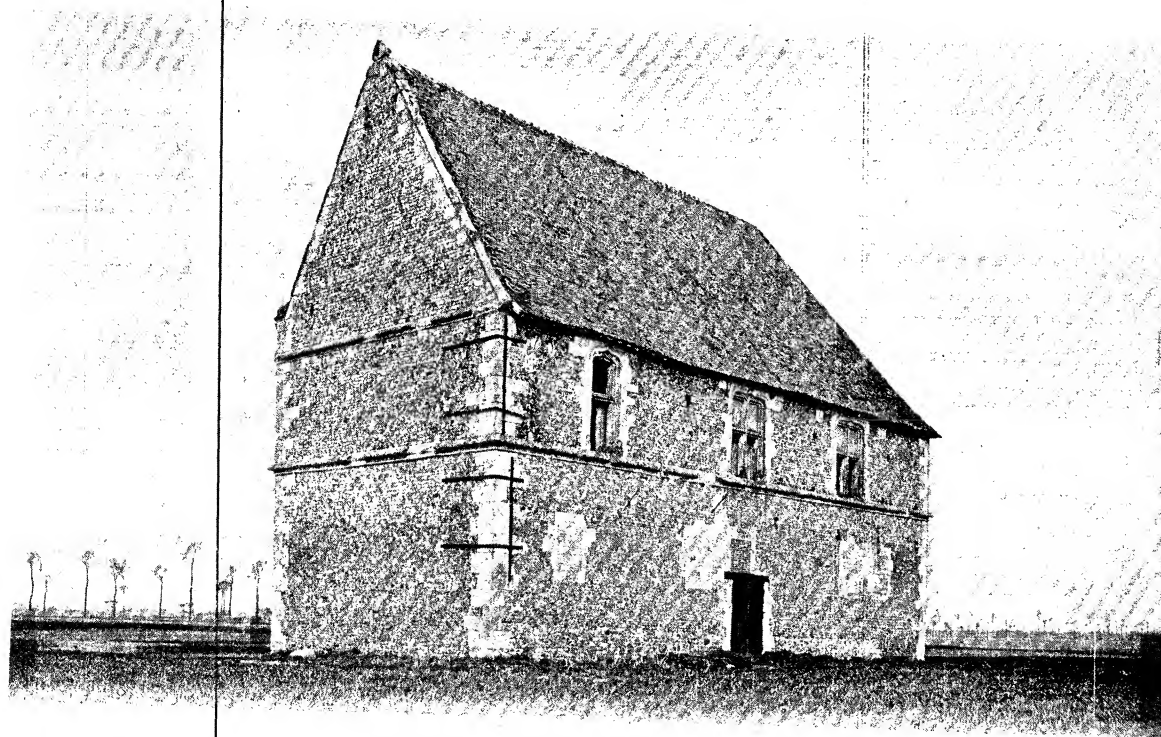
STE. ANDRESSE—NORMANDY—MANOIR DE VITAINVAL



ORLEANS—HOUSE OF AGNES SOREL



CLUNY—ANCIENT ABBEY

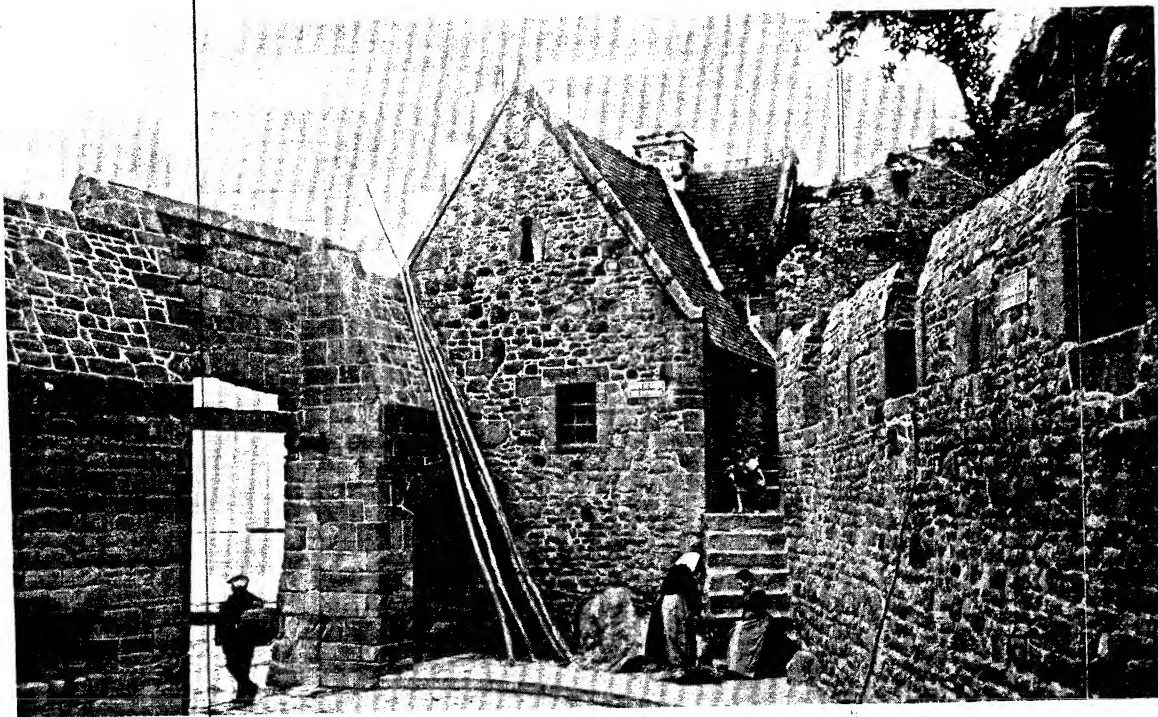


EVREUX—RUINS OF AN OLD MANOR

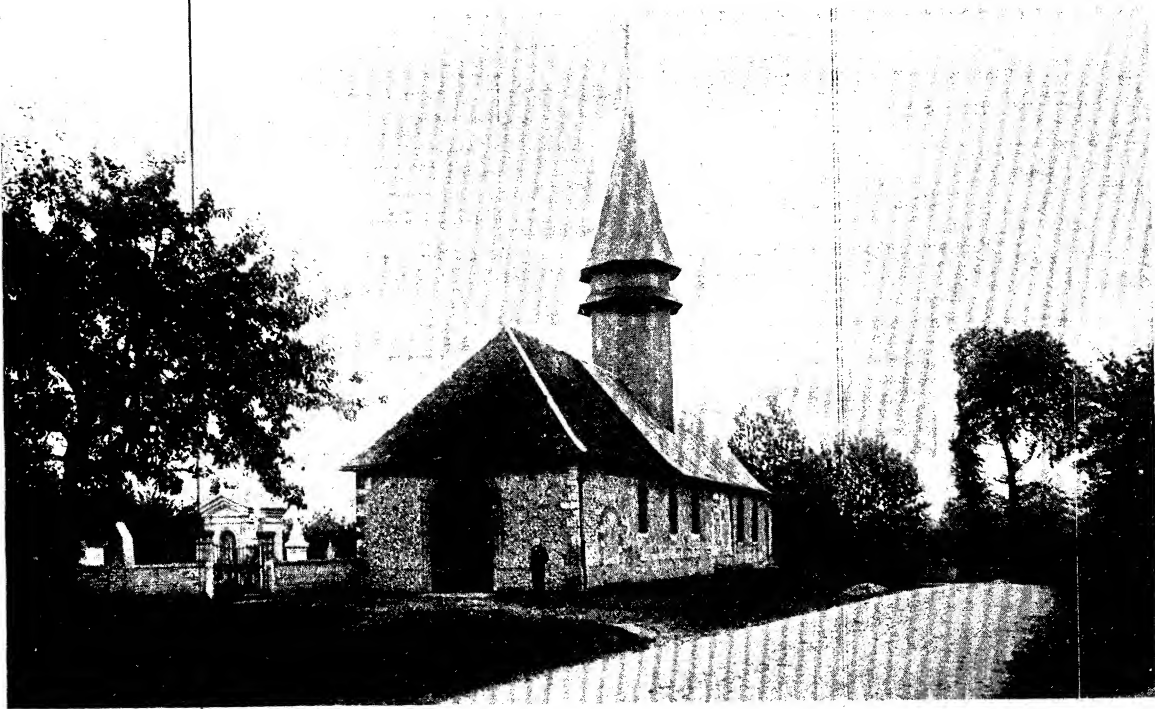
PROPERTY OF
SCHOOL OF APPLIED DESIGN



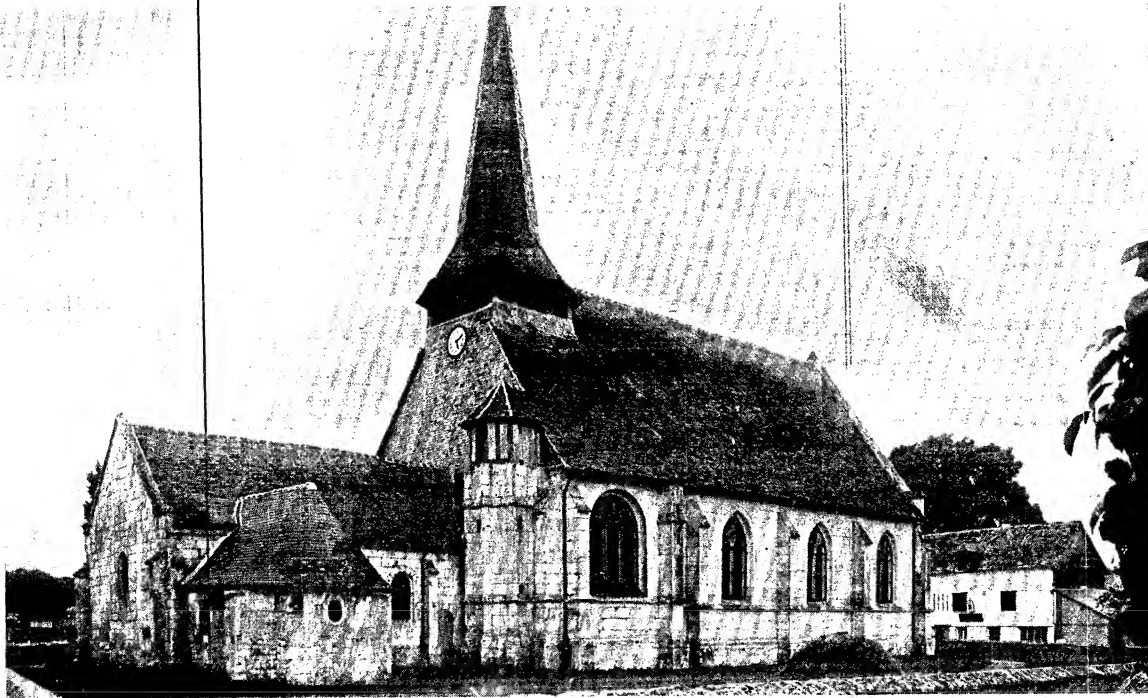
LISIEUX—CHATEAU DE BOUTTEMONT



MONT-SAINT-MICHEL

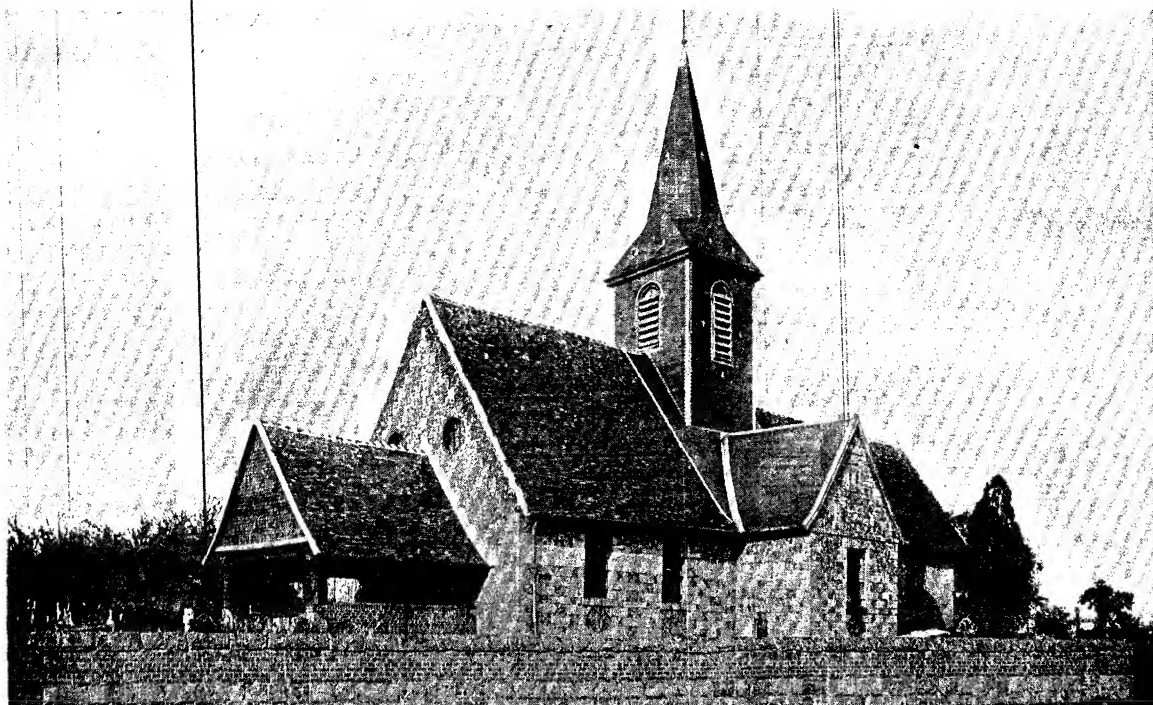


MONTMAIN NEAR ROUEN—VILLAGE CHURCH

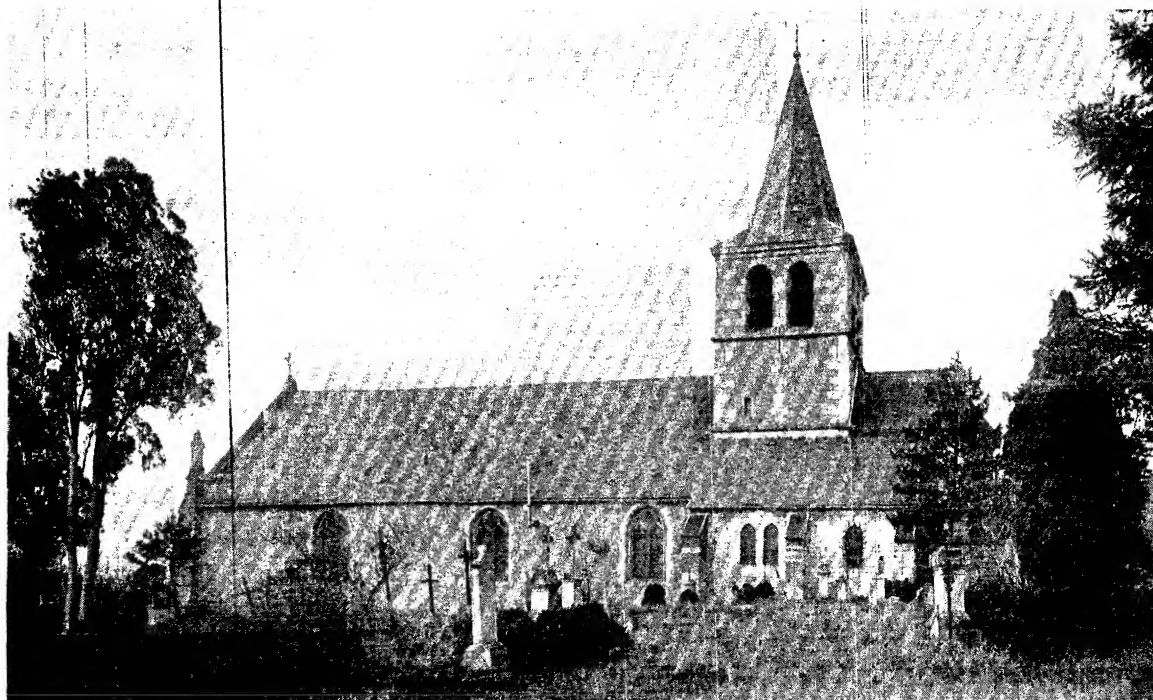


SAINT PIERRE DE MANNEVILLE—NEAR ROUEN

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

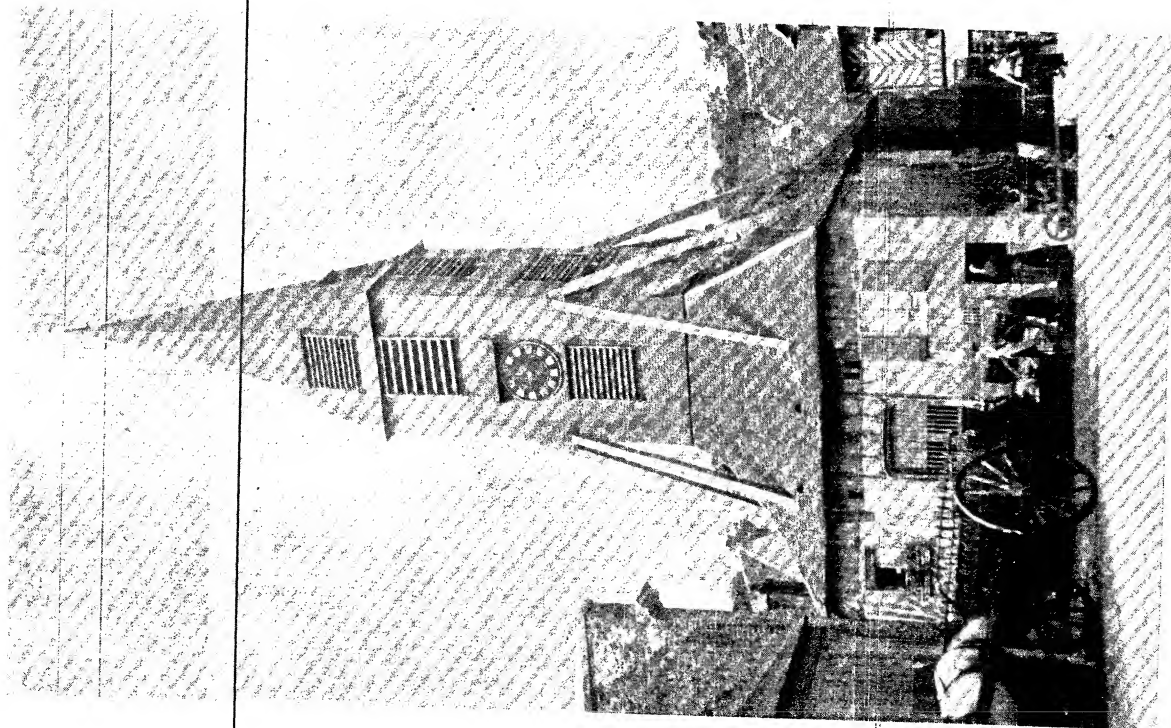


MORGNY NEAR ROUEN

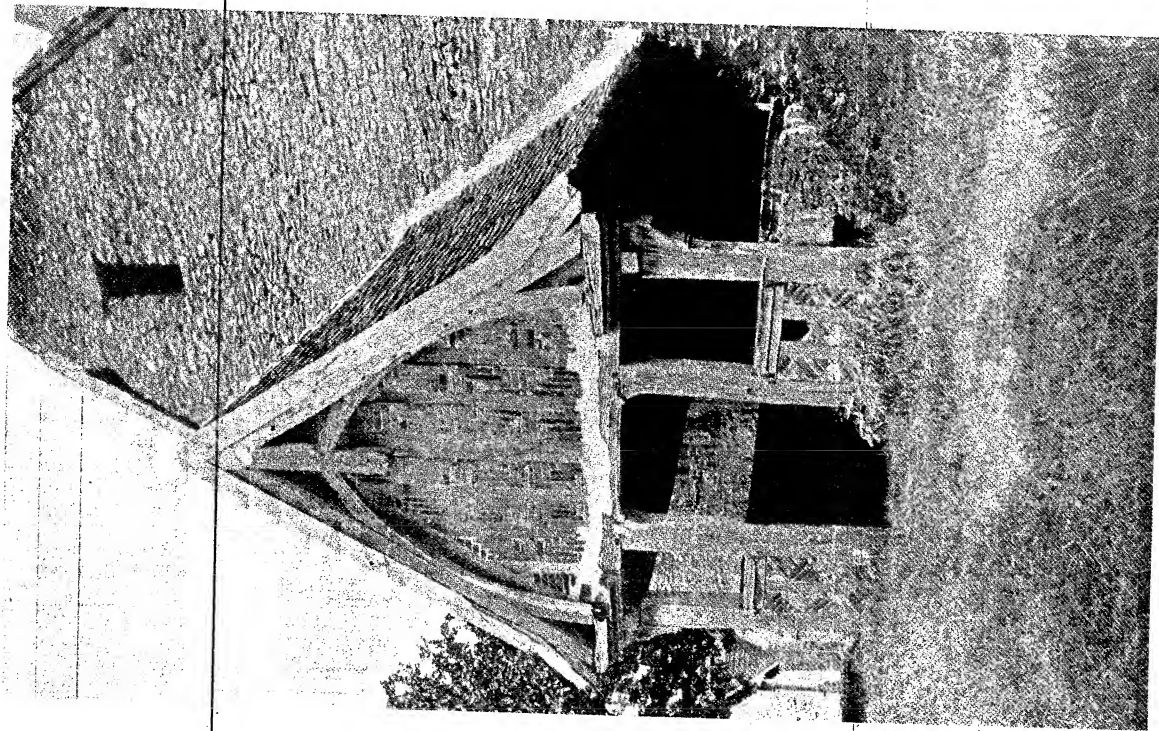


NOTRE DAME DU THIL NEAR BEAUVAIS—CHURCH OF SAINT LUCIEN

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

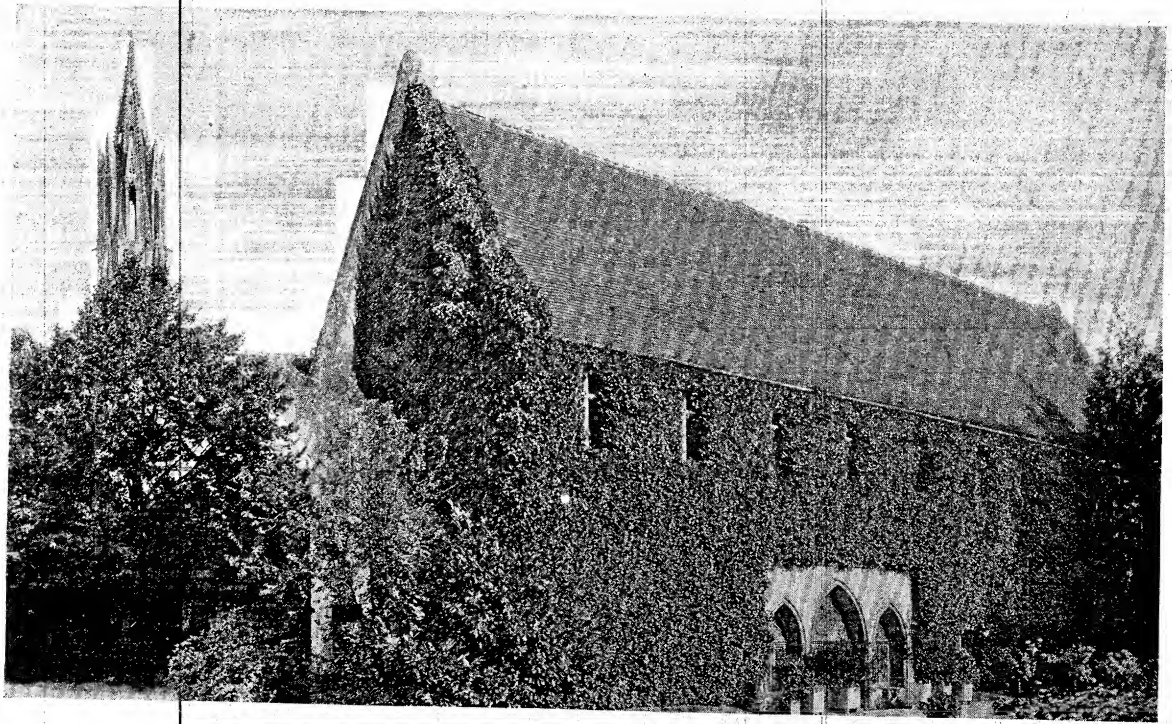


HONFLEUR—THE MARKET PLACE
 Photograph by Edward B. Stratton, Boston

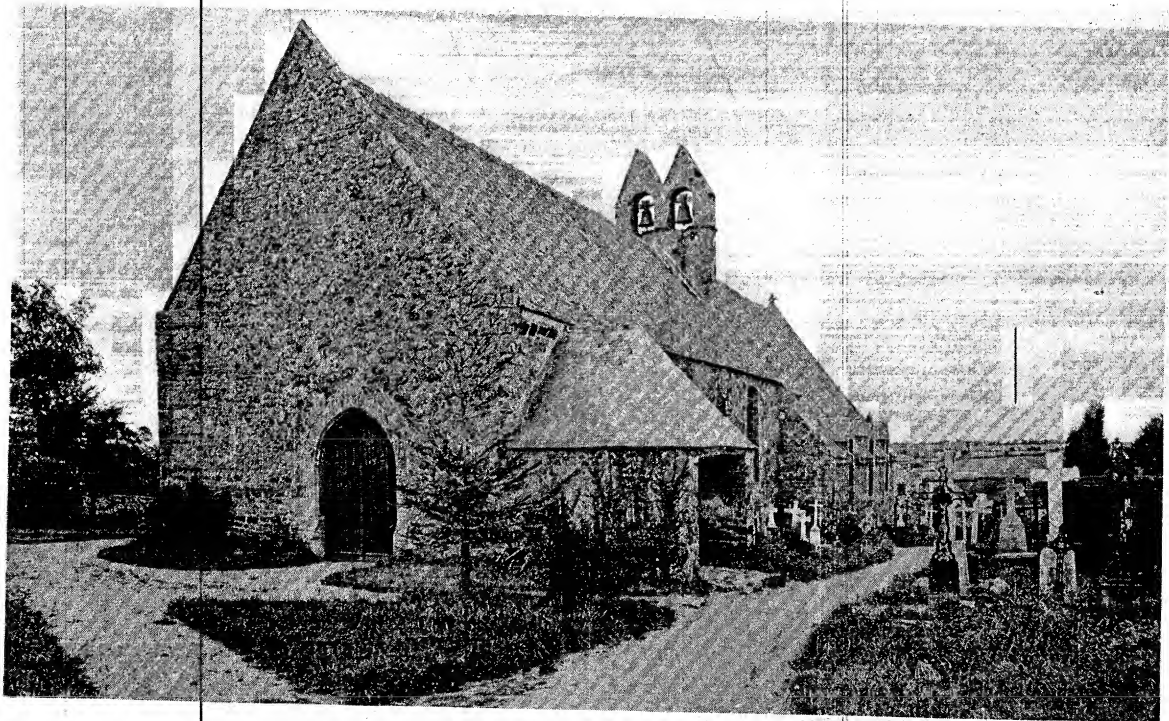


BEUVREIL (NORMANDY) PORCH OF CHURCH

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



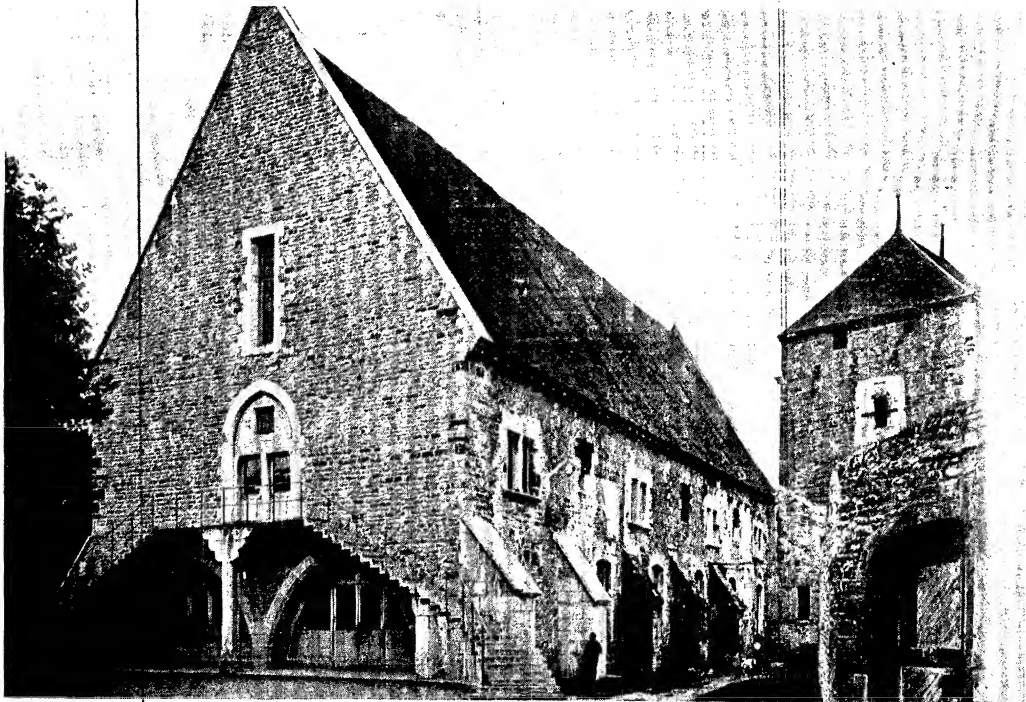
SENLIS—THE PRIORY SAINT MAURICE BUILT BY HENRY IV



SAINT ALBAN

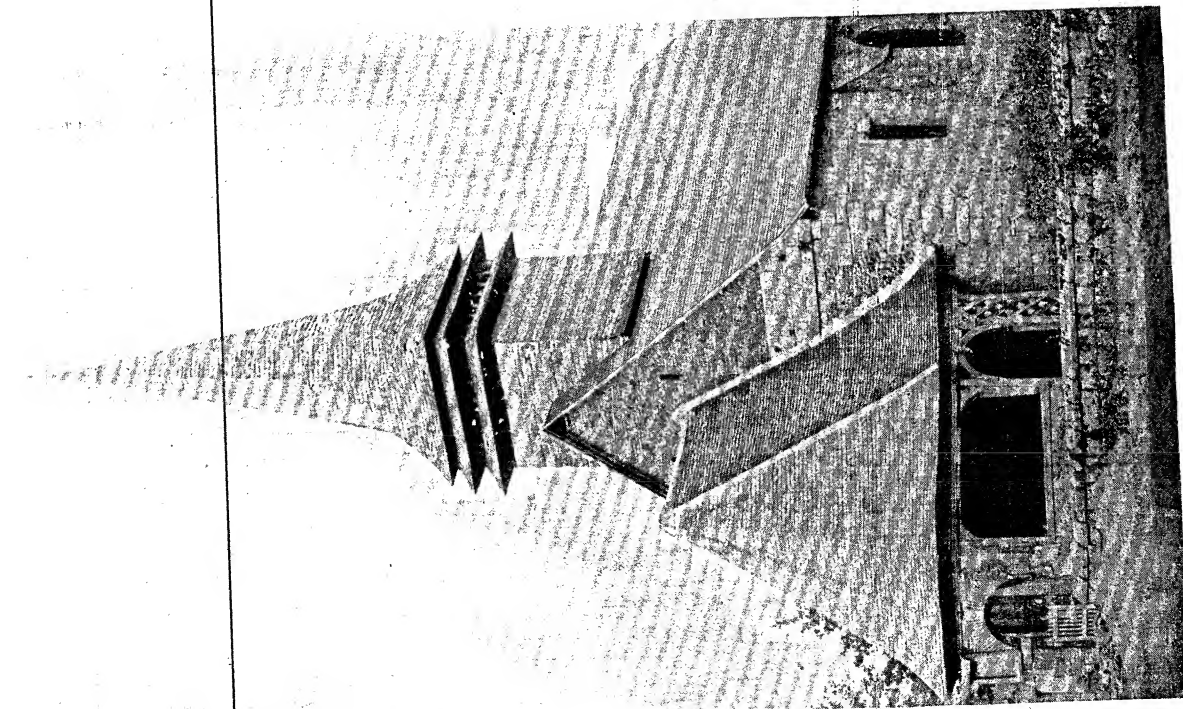


SAINT-NICOLAS DE BLIQUETUIT

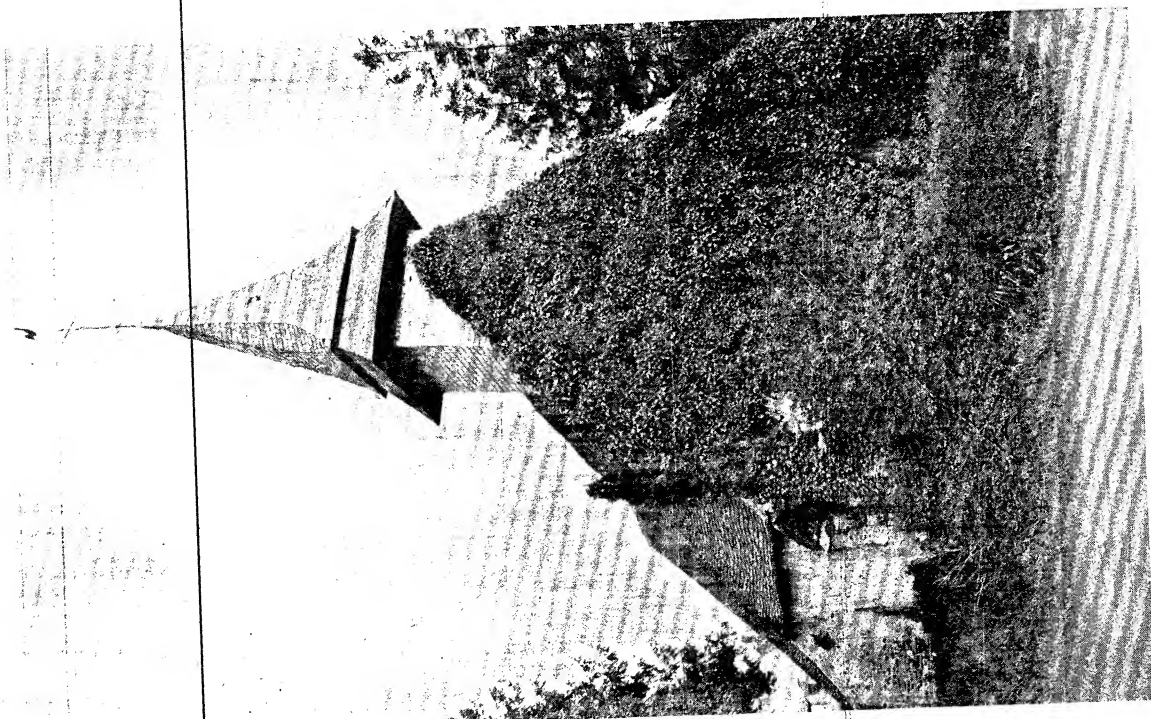


CLUNY, ANCIENT ABBEY

FARM AND MANOR HOUSES, CHÂTEAUX AND SMALL CHURCHES



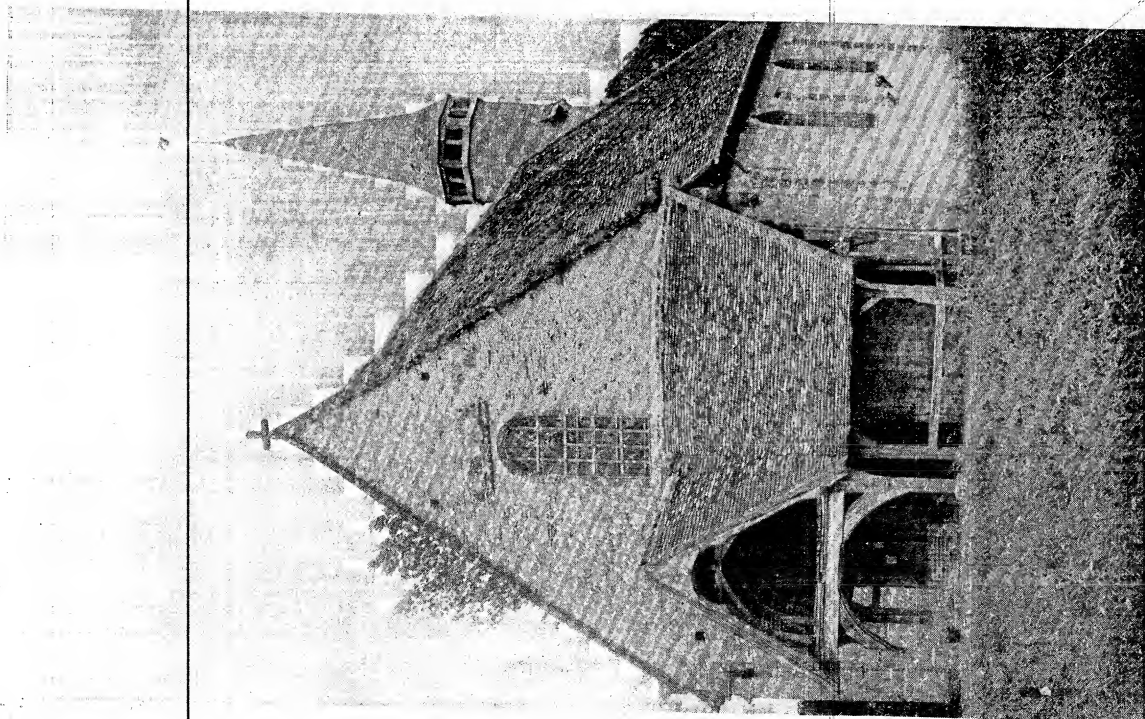
LA VIEUX RUE. NEAR ROUFEN



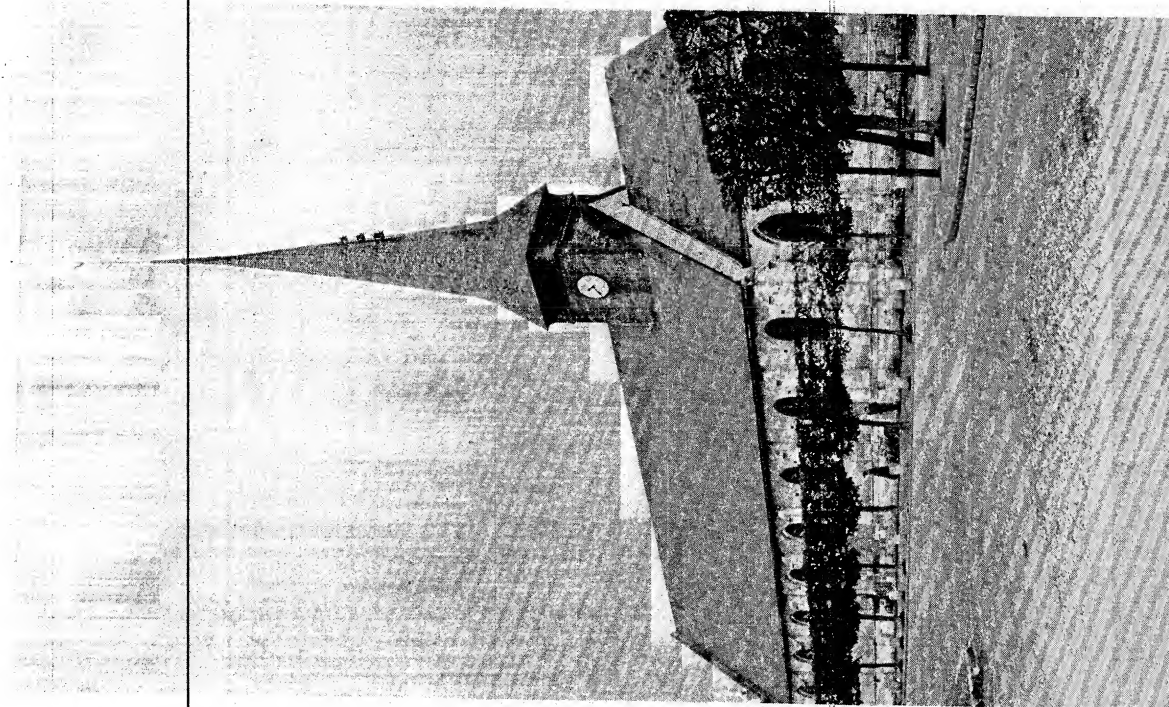
DONT L'EVEQUE CHURCH OF SAINT BARTHELEMY

[The page contains extremely faint, illegible text from a document scan.]

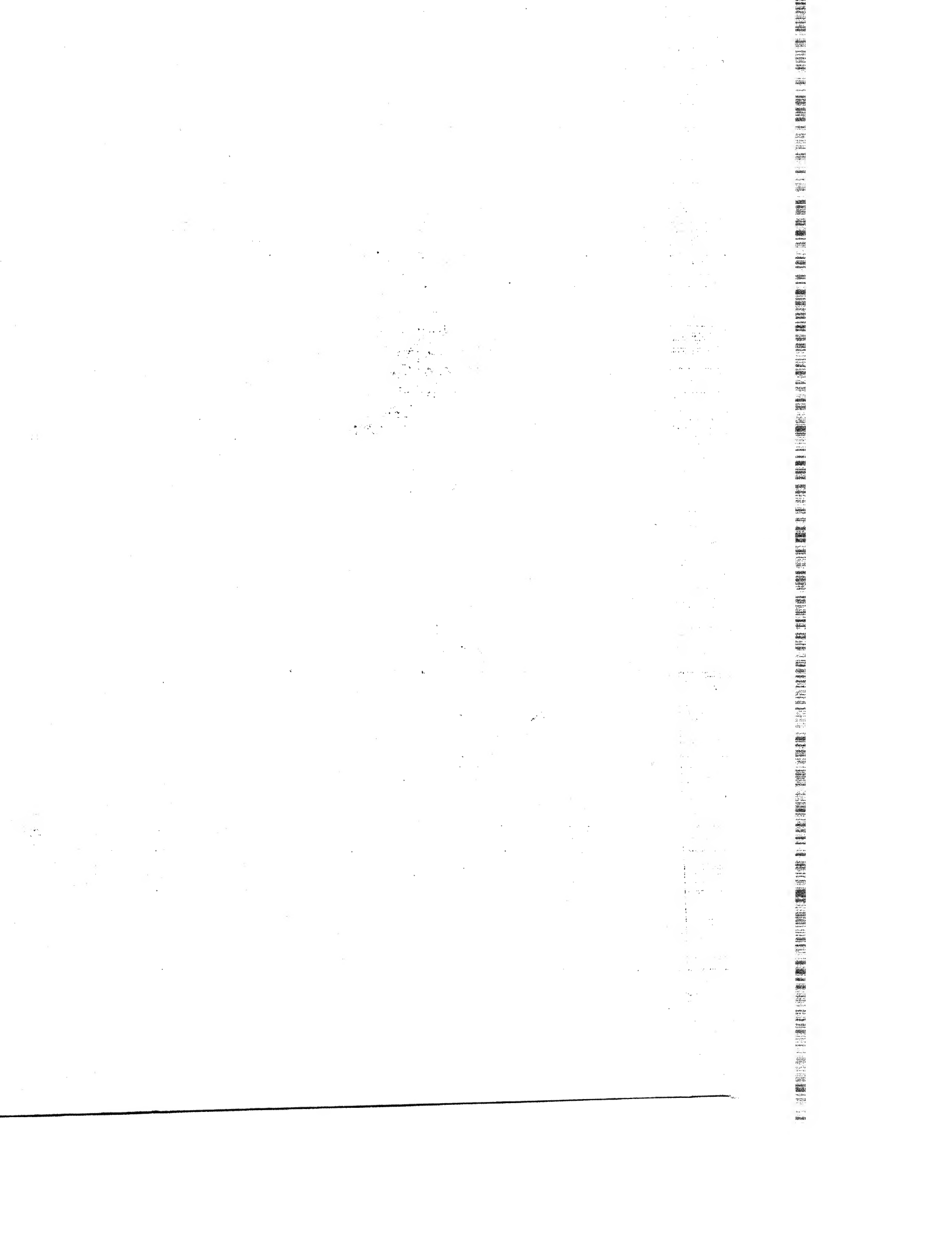
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

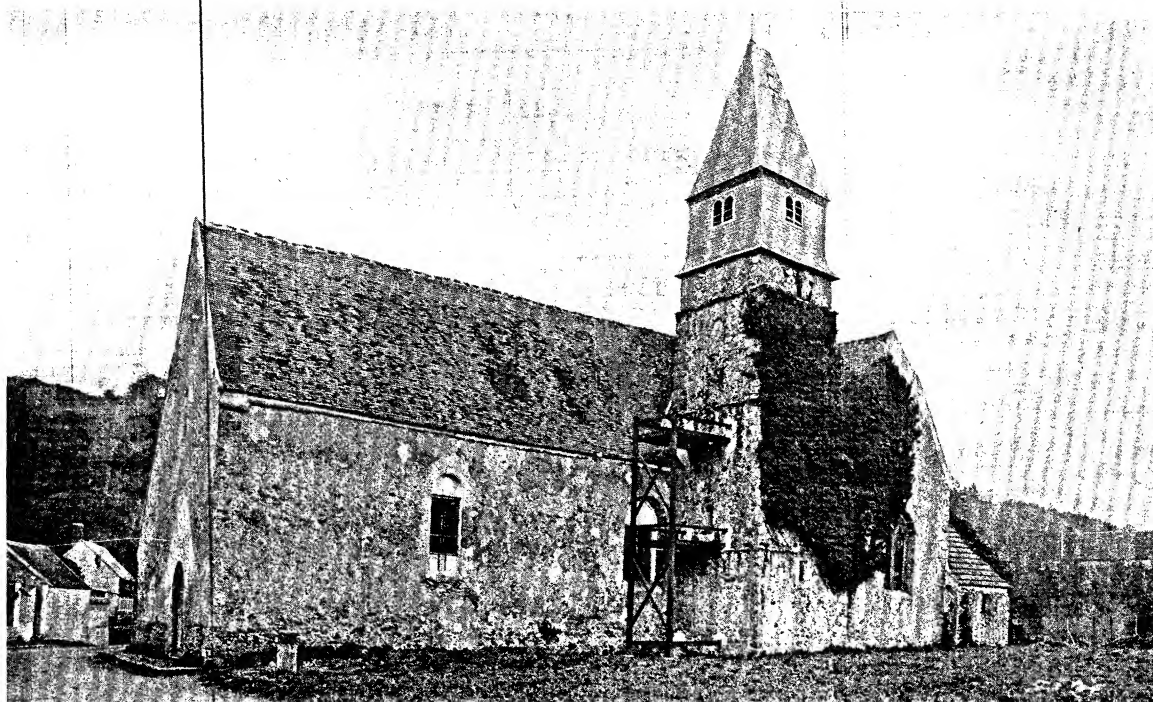


CHURCH OF SAINT VICTOR, VICOMTE V CENTURY



CHURCH OF SAINT VICTOR, VICOMTE V CENTURY



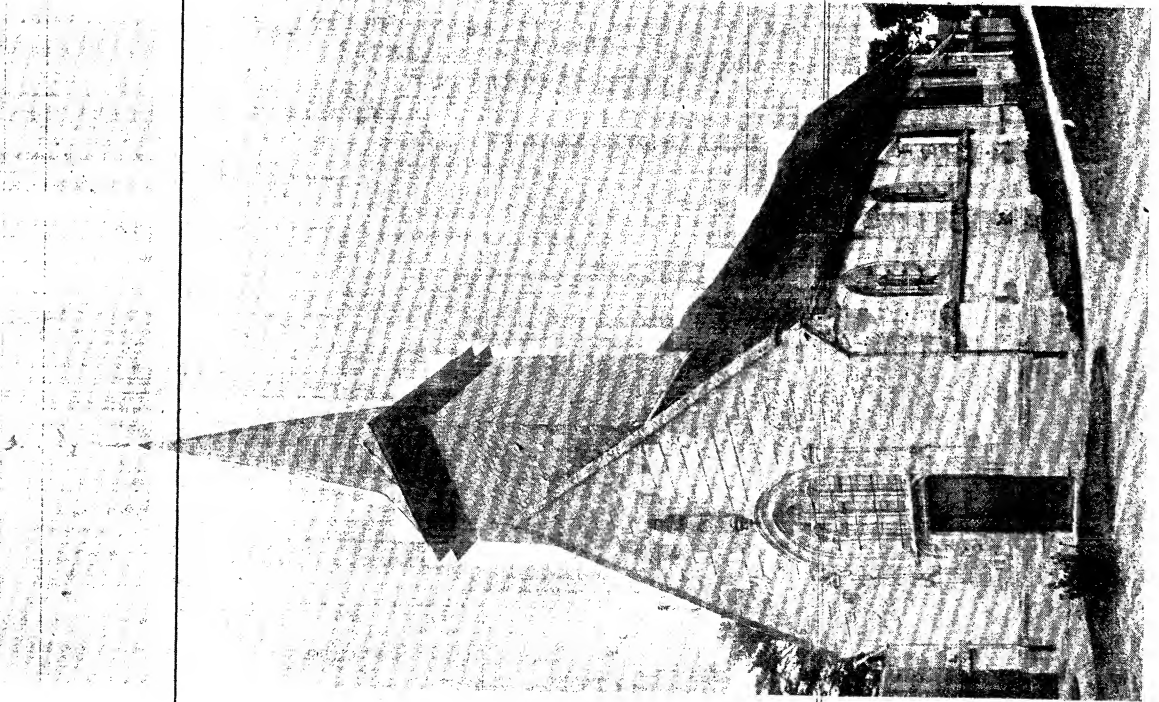
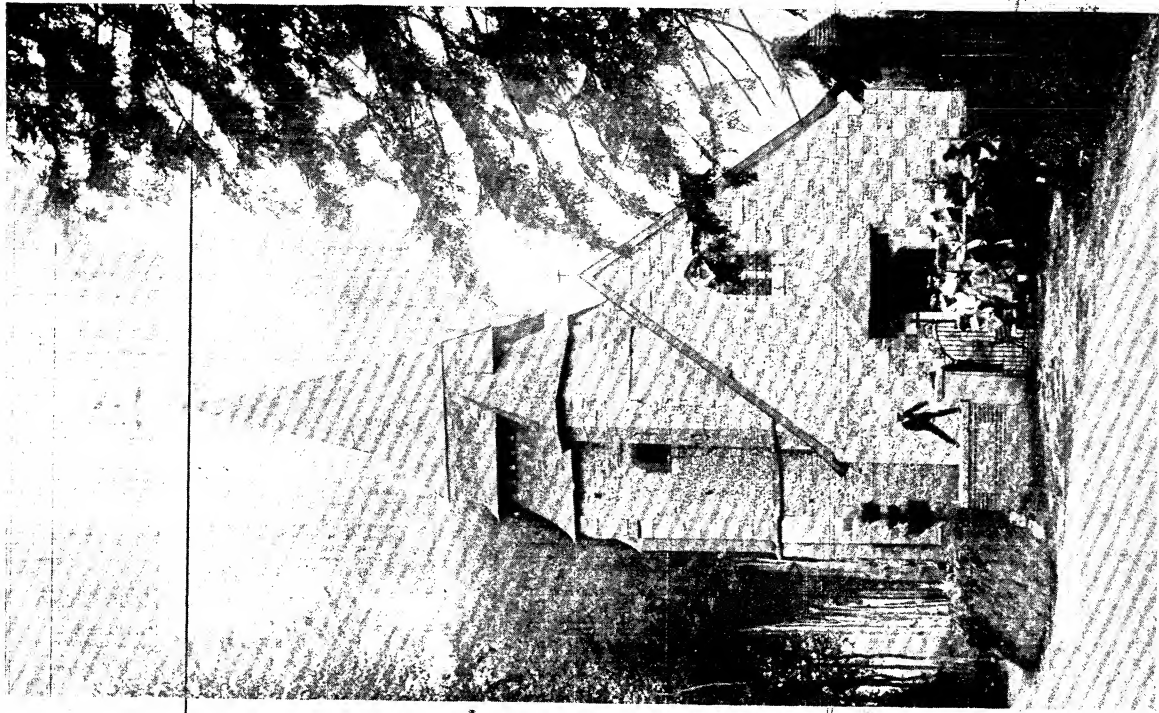


DROUE—CHURCH OF THE XI CENTURY



SAINT-MARTIN DE LA LIEUE—X CENTURY

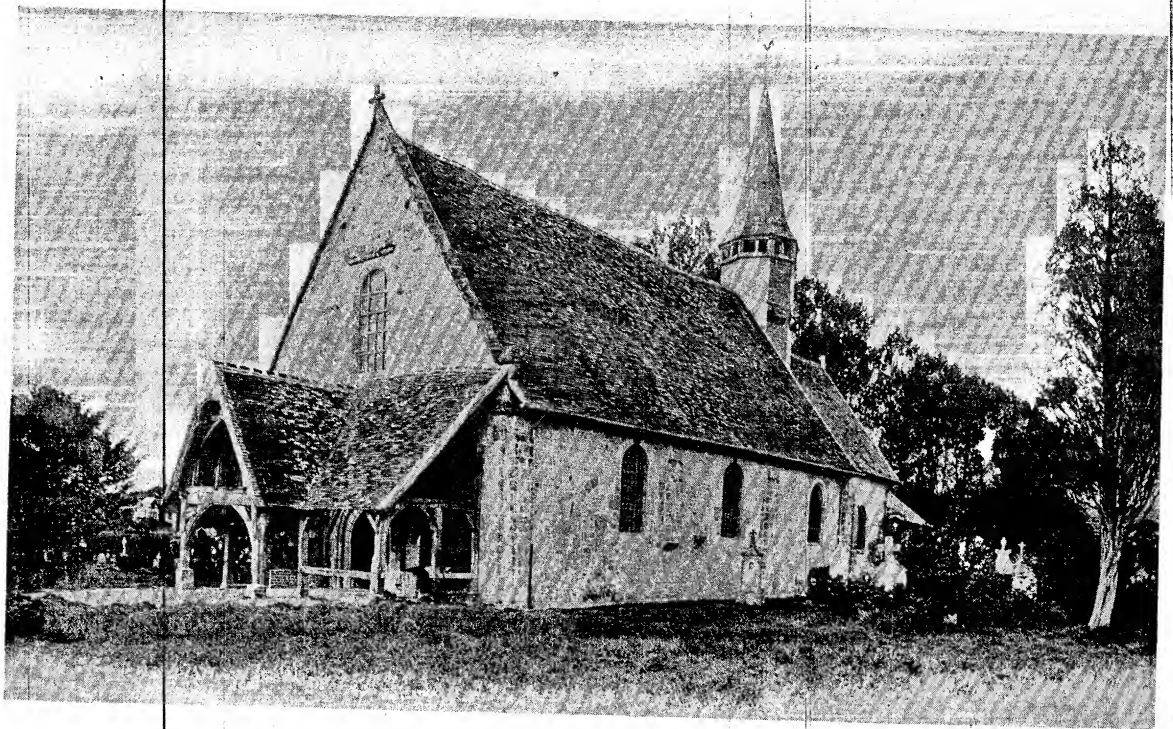
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



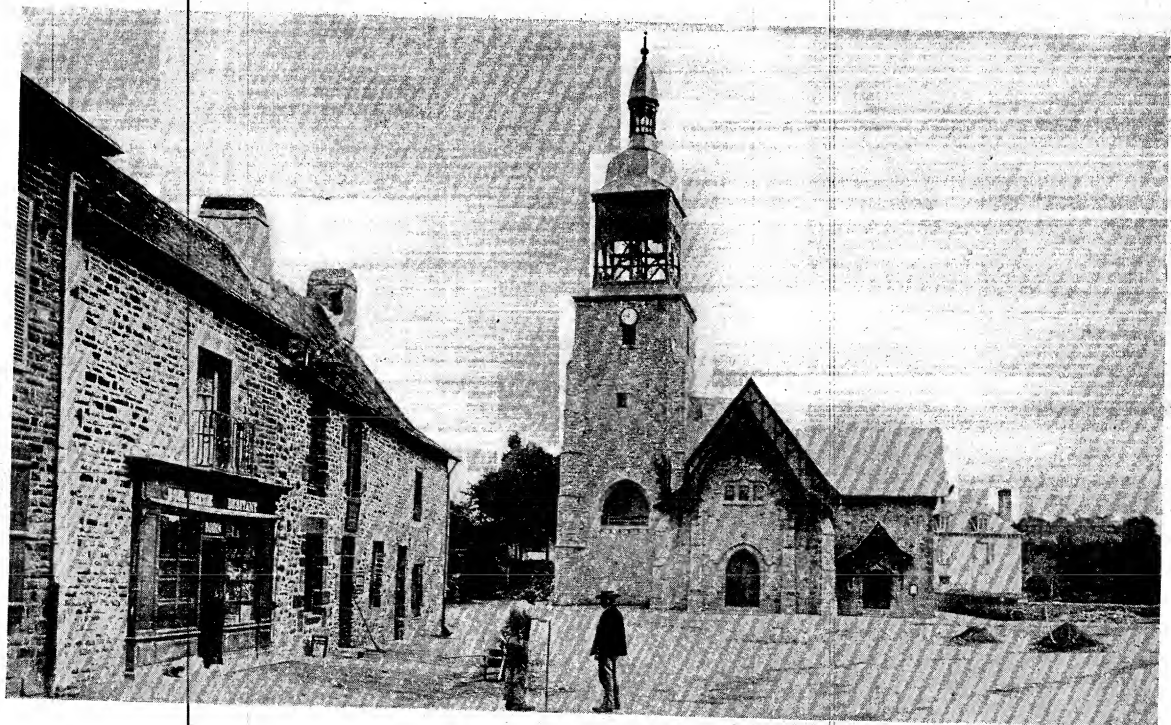
CHURCH AT NIVILLERS

MANOR HOUSE AT NIVILLERS

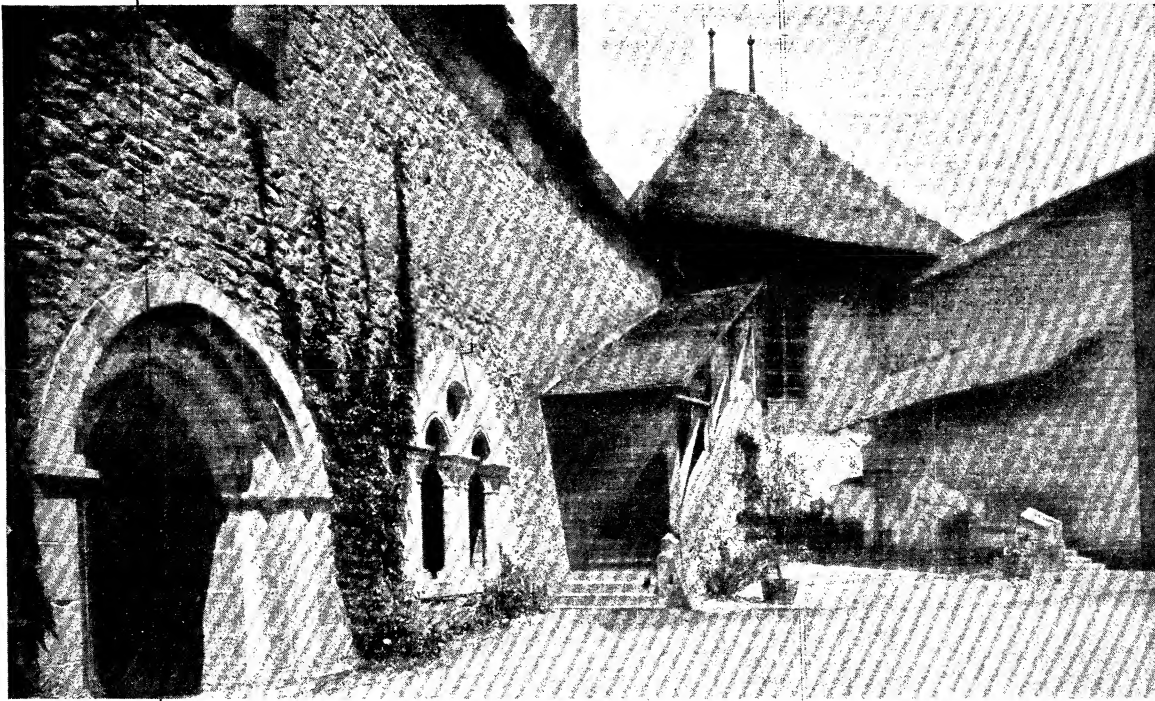
FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



OULLY-LE-VICOMTE, CHURCH OF THE XIII CENTURY

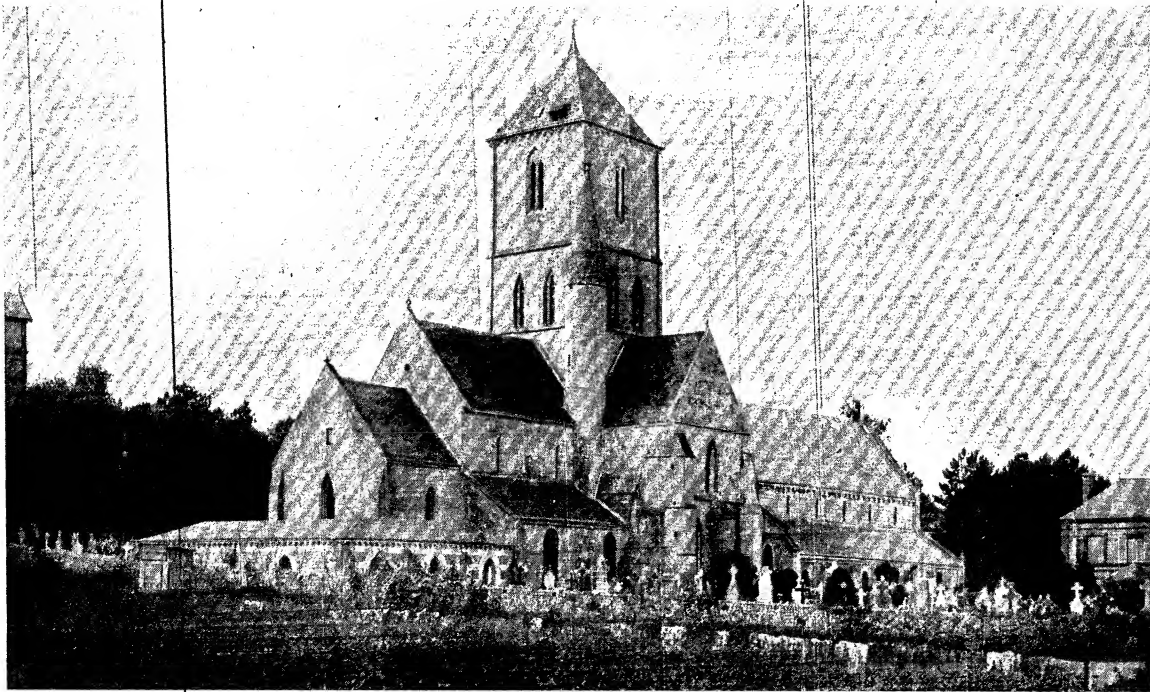


IZÉ, BRITTANY, TOWN HALL



CHILLON—COURT AND STAIRS OF HONOR

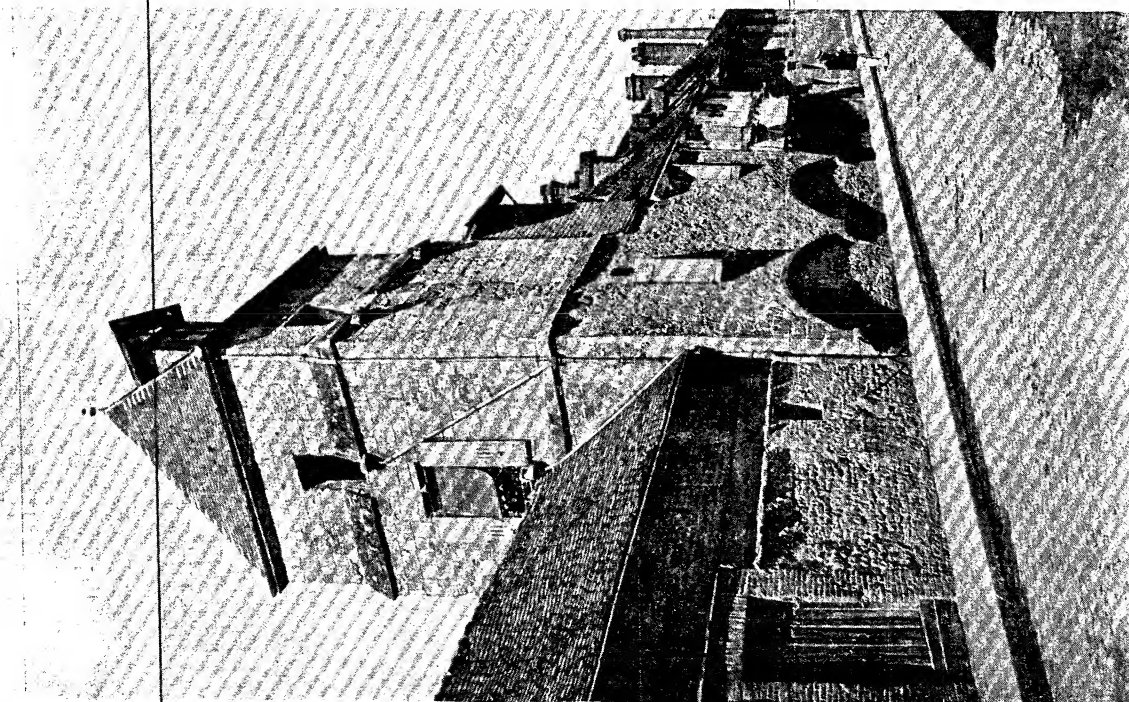
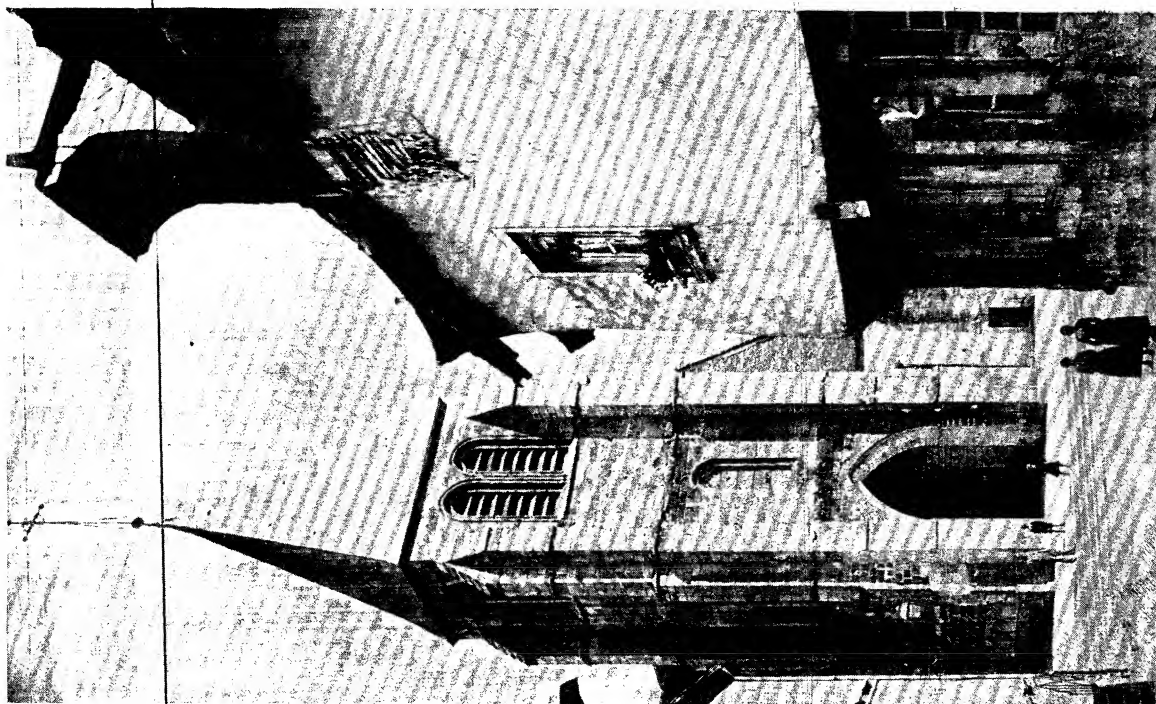
Photograph by Walter H. Thomas, Philadelphia



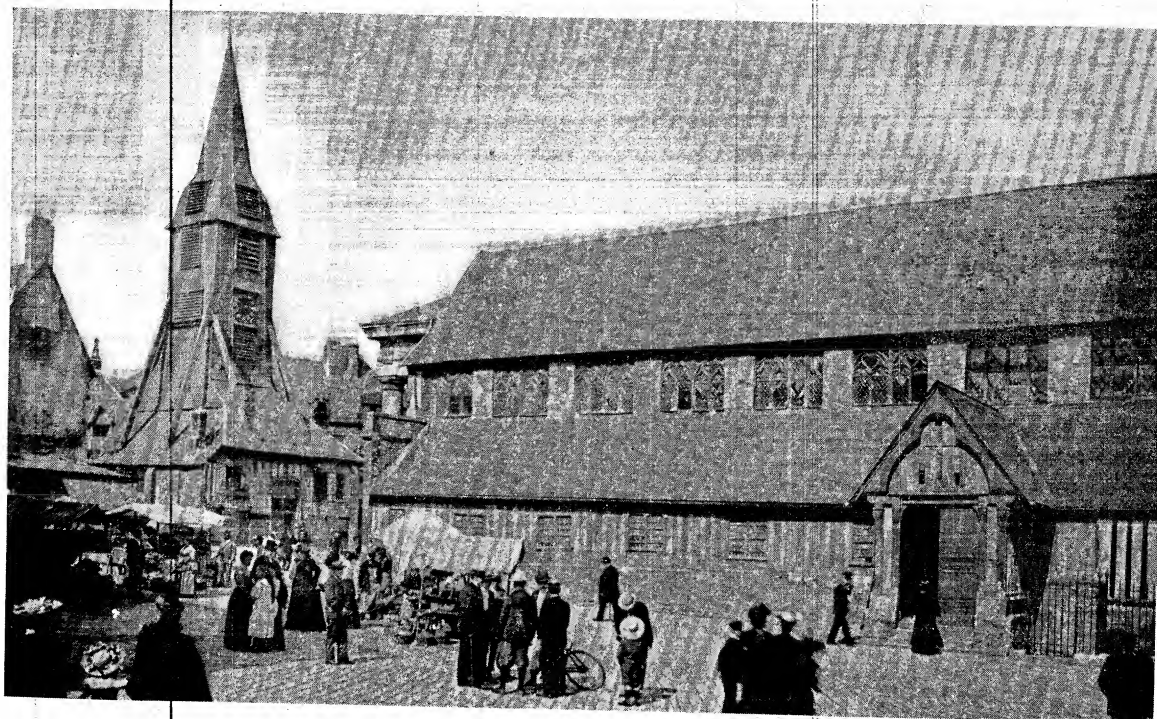
ETRETAT, NORMANDY

Photograph by Walter H. Thomas, Philadelphia

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES

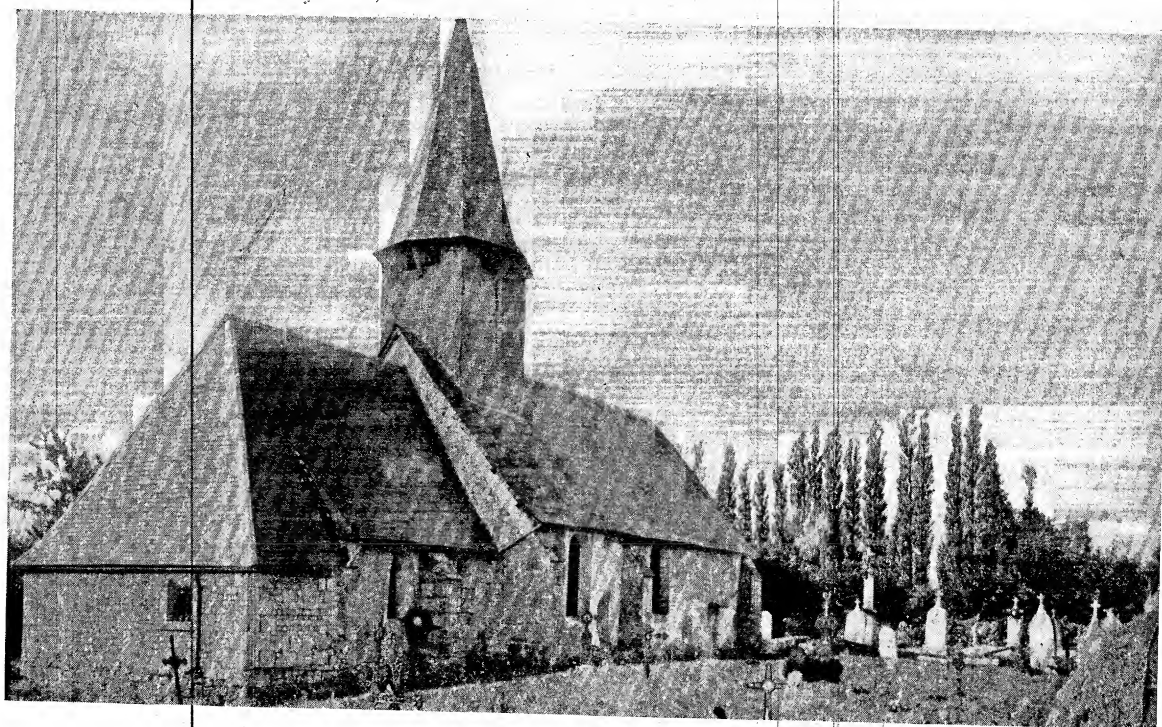


FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



HONFLEUR—THE CHURCH OF SAINT-CATHERINE

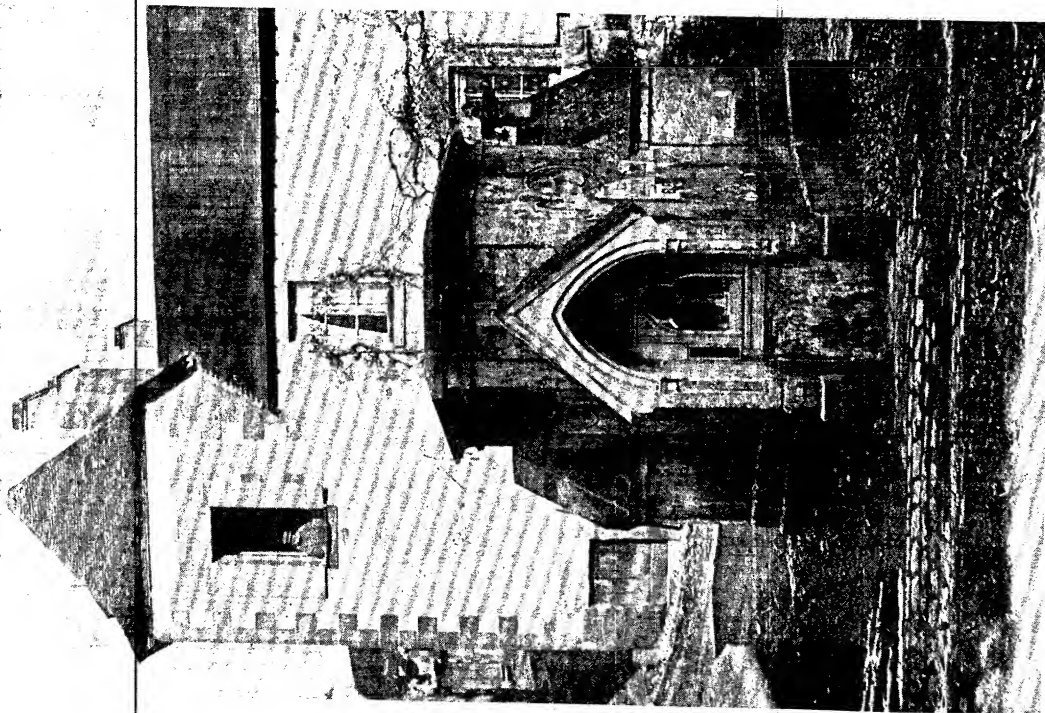
Photograph by Walter H. Thomas, Philadelphia



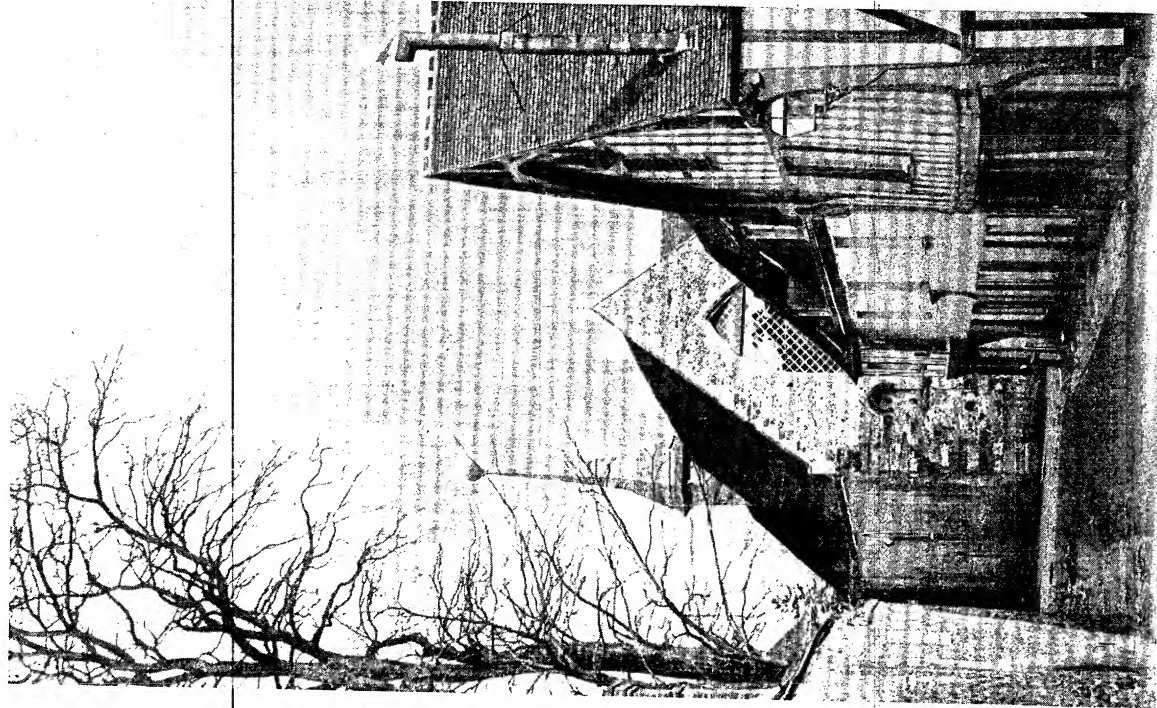
ENVIRONS OF GAUDEBEC, CHURCH OF SAINT-NICOLAS

Photograph by Walter H. Thomas, Philadelphia

FARM AND MANOR HOUSES, CHATEAUX AND SMALL CHURCHES



LA CHATRE—LA GRAND-FONT



VERNEUIL—OLD CHURCH, RUE DES MARRONIERS

Photos by Walter H. Thomas Philadelphia



NOHANT-VIC NEAR LA CHATRE

Photograph by Walter H. Thomas, Philadelphia



ENVIRONS OF LOUVIERS, THE CHURCH OF PINTERVILLE

